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A N
I N Q U I R Y
I N T O T H E
F I N E A R T S.

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C O N T E N T S
OF THE
F I R S T V O L U M E.

INTRODUCTORY DISCOURSE.

*Concerning the Principle of the Fine Arts, and the
Plan for treating of them.* - Page 1

PART FIRST.

Of the Fine Arts which refer to the Ear.

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POSTSCRIPT.

Concerning the Music of the South Sea Islanders. 452

ADVERTISEMENT.

From certain unforeseen circumstances attending the publication of the following Work, the Author having not always had an opportunity in his power to revise the Proof-sheets, the Reader is requested, before he proceed to peruse it, to mark with his pen, agreeable to the following

ERRATA AND CORRECTIONS.

- Page 42, line 9, *from the top*; for, Loud and low—*read*, Loud.
 55, — 6, *from the bottom*; for, determined—*read*, determined originally.
 94, — 5, *from the bottom*; for, turning—*read*, tuning.
 105, — 7, *from the bottom*; for, every Strain—*read*, many of the Strains.
 108, — 10, *from the top*; for, D or D—*read*, d or D.
 109, — 9, *from the top*; for, E and A flat—*read*, B, E, and A flat.
 12, *from the top*; for, F and D—*read*, E and D.
 116, — 12, &c. *from the bottom*; for, C, E, G, c, an addition is made between G and c; that is,—*read*, Fundamental, Third, Fifth, and Octave, an addition is made.
 8, *from the bottom*; for, is—*read*, is, for example.
 4, *from the bottom*; for, is—*read*, is, for example.
 117, — 9, *from the top*; for, E, G, c, e,—*read*, E, G, c.
 11, *from the top*; for, G, c, e, g,—*read*, G, c, e.
 119, — 5, &c. *from the top*; for, Fundamental in a Chord of sharp Harmony, and the Sixth in one of flat, called Leading Chords—*read*, Fundamental Chord in both sharp and flat Harmony; called a Leading Chord.
 120, — 2, &c. *from the top*; for, which lies nearly in the middle between the extremes of acuteness and gravity, and which can be performed in general with most ease—*read*, which is best heard, from being most acute; but which can be performed, in general, with ease.
 10, *from the bottom*; for, Thirds and Fourths—*read*, Thirds, Fourths, and Fifths.
 last, and two first of the following page; for what is contained in these three lines—*read*, Second must take away the Melody from the Bass; and the Bass be confined more to Fundamental Progressions.
 121, — 7, *from the top*; for, composed entirely of—*read*, attended with.
 12, *from the top*; for, there must—*read*, there may.
 13, *from the top*; for, every Note—*read*, every principal Note.
 122, — 7, *from the top*; for, cannot proceed—*read*, cannot generally proceed.
 123, — 9, &c. *from the bottom*; for, can set—*read*, can be taught to set.
 194, — 7, *from the top*; for, all and all—*read*, all in all.
 270, — 1, and elsewhere; for, awanting—*read*, wanting.
 322, — 7, *from the bottom*; for, Music—*read*, Magic.
 342, — 9, *from the bottom*; for, State—*read*, States.
 361, — 3, *from the top*; for, ill-nature—*read*, its nature.

A N
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F I N E A R T S.

INTRODUCTORY DISCOURSE,

*Concerning the Principle of the Fine Arts, and the
Plan for treating of them.*

THE wants in human life, it should seem, are not owing to the means of enjoyment being small in number. Nature hath stores, but man must search for them. From various experience it fully appears, that the materials of pleasure are so manifold, as never to have been cultivated all at the same time; different ages having employed themselves upon different quarters, in so wide a field; while single

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nations and men have often chosen for themselves a corner or spot.

BUT man, however, has always been upon this field. There is no example, where his species, so unlike to that of any other animal, hath confined itself to the Necessary Arts. The traveller, arriving in countries where the people were in the rudest state, where they hardly knew how to dress food, or keep off the weather, has always remarked a passion for finery. The savage is indolent; to look out for his daily nourishment, seems a force upon his nature: but shew him a toy, and he will use prayers, or fraud, or violence, to obtain it. In the savage state, the study of fine things has always been greater than of things that are necessary.

THE Necessary Arts, however, we read in many books, are the first in order; as if there were an imbecility in man, confining him to the steps of a progress. But ought not we rather to acknowledge, that there is an imbecility in human reason itself, rendering it prone to judge of one thing by another? The world is led by analogy. In allusion to the works of Nature, human affairs have been imagined to begin, like an animal from an embryo, or a tree from a seed; and, in allusion to the

the works of Art, the human race has been supposed to make its appearance by parts, like those of a statue or a machine. It has even been fancied, there was a time when men did not live in a state of society; and while they exercised some powers, others were wholly unemployed: as in the Poet,

—————*et eodem in corpore sæpe*

Altera pars vivit, rudis est pars altera tellus.

But mind is different from body, and the community from the individual. There never was a time when the mind had not the use of all her powers, no more than there was a time when the body had not that of all its members; the whole difference between men and men consisting in the different degree only in which both of these are used. It is vain to inquire into the order of the Arts of Necessity and of Pleasure; which first, which last, made their appearance. They appeared both upon the same day, the moment men existed. Fully formed by the hands of God, man set his foot upon the earth; but his steps were left to his own guidance, and his road to his own direction. While the Arts of Amusement and of Subsistence were thus born together, the former appear to have been soonest advanced. Nature gave caves to savage men to retire to;

and more food, with little cost of time in acquiring it, than they could use. Hence the Necessary Arts, after making a few steps, soon became stationary for ages; till, at length, population encreasing the demand for food, men were under the necessity to invent, to migrate, or to starve. It was not so with the other arts. Men had little to do, but to practise them. Ages of idleness were bestowed upon them. Rude people learned to dance, before they could hew timber, or shape stone: they painted their bodies long before they clothed them: while the palate had little choice of meats and drinks, the eye was courted with shining ores, and shells, and feathers: while the hand had yet to learn its *cunning*, the ear *toiled* not to relish sweet melody. The Arts of Pleasure, in such times, indeed, are in a most imperfect state; yet it is to these Arts, chiefly, that rude ages are devoted. If there be men, busied about necessities, more than about any other things, it is the bulk of men in the most refined times: it is the stupid labourer and mechanic: it is the merchant at his books: it is the liberal and learned themselves, amid the tasks of study and the functions of office; their pleasures, properly so called, being snatched at intervals; for all their other amusement, however genuine, arises merely from their being employed. The savage dresses, dances, and sings.

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WHILE we mark the pursuit of pleasure, in the most early ages, and also the innumerable objects, which, in all times, attract the inclinations of men, a distinction between these soon draws our attention, and becomes the more striking, the longer it is beheld. An idea of what have been called the Fine Arts, begins to dawn. We discover some Arts, separating themselves from the rest, and rising to an eminence above them; and we are carried forward, with more than an usual curiosity, to examine into their nature.

FROM what causes it is, that the Fine Arts please so much, is an inquiry which might well deserve the labour of pursuing it. Is it, because they possess, in some degree, and probably a great one, certain inherent and independent powers in themselves, as seems so reasonable to suppose: or, because they are the *imitations* of other things, that are pleasing in nature; and thus derive their virtue from sources which cannot be called their own?

THE solution of these questions, however, cannot, with propriety or advantage, be entered upon, till the facts in each of the Fine Arts have first been actually laid down. Although the discussion of the principle of
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the Fine Arts be hence premature, in the present stage; yet, as there may lie prejudices against these Arts, from having been so generally conceived to be merely *imitative*, it becomes expedient, even here, so far to take up the controversy, as to consider whether this really be the case. We shall enter upon the subject of the Fine Arts, with better ideas of their dignity, if it be found that it is not.

AN abuse of words, a thing almost unavoidable from the condition of humanity, and which has done harm in so many subjects of literature, does not seem to have been committed here. It has been unequivocally meant, that the Fine Arts really follow and copy Nature; reflecting her, almost as a mirror does the object that is placed before it. When Aristotle said, the Fine Arts were *imitative*, he was not speaking inaccurately, as has been supposed; there was an inaccuracy in his very thinking, if it be lawful to say so of so great a man. From his authority has the term had its sanction, in all after-times. We continue to say, the Fine Arts imitate; and we are ever and anon contradicted by examples in which there is no imitation.

WE imitate Nature, it is said, in the Fine Arts; but even granting that we do so, is this always the case?

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The painter mixes colours, and draws figures, as independent of Nature, as if he had called the materials themselves into being. The architect builds in a proportion that has never been seen before, and may never be seen again. The poet creates characters, having no resemblance to any thing that exists; and yet amuses, and even enchants, his reader. From what did Homer, Tasso, Milton, copy many fine passages in their poems? Upon what model did Euripides and the old poets form the Cyclops? Was Shakespeare's Caliban a copy? We have here Fancy surely, and not Nature; and when we have Fancy, we have a new heaven and a new earth. Is it imitation still, we may ask; and of what? Of Nature it cannot be; for upon the lifting up of Fancy's rod, she vanished.

It next seems to appear, that Nature, in no case, is admitted entire; only in part. Is it all Nature, for example, that we have in a poem, a picture, or a song? By no means. The poet admits her, but adds a grace or a dignity not her own; or, in another mood, gives her a malignity or an oddity, to which she is a stranger. From the case of persons born blind, and attaining an idea of visible objects only from the sound of words, the Author of the *Inquiry into the Sublime and Beautiful*

tiful acutely observes, that “ poetic descriptions may
 “ display rather the effects of things upon the mind,
 “ than raise a clear idea of things; may give no par-
 “ ticular idea at all; and hence that poetry is not strictly
 “ an imitative Art.” The painter decks Nature with
 his colours, and places her in his attitudes. The mu-
 sician gives her notes she had never uttered, and move-
 ments she had never been known to describe. In gar-
 dening, how great the deviation from Nature! And it
 has required ridiculous stretches of Fancy, in architec-
 ture, to trace any resemblance. The comedian even,
 so apt to be considered her express image, is obliged, in
 the cases of excessive emotion, to abandon her tones;
 otherwise his voice would become obstructed, or into-
 lerably sharp: and with a view to this, probably, it
 was, that Lord Bacon, born to see great things, assert-
 ed, that a speaker should not feel, but only appear to
 feel.

BUT Nature is, in many cases, altogether excluded.
 Not only is a veil thrown over what is sordid or horrid,
 but the Fine Art banishes wholly what is unclean and
 shocking in Nature. A fore, a nastiness, an indecency,
 a death, an execution, a murder, are debarred, some
 by one art, some by another. The painter can put the

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latter

latter half of these only upon his canvas; the poet can describe the whole; the ear, unless in the case of music, being farther than the eye from the soul; but he hardly dares venture to bring even the latter half upon the scene. An execution, it has been said, would carry away the company from a tragedy; but I never have been able to believe this would happen. The greater part of such company, it seems probable, would be too much shocked at an execution. It is the vulgar, the bloodier part of mankind, the *androphagi*, who have an appetite of that sort. How then, it may be replied, are we to account for the gladiator-show, which so often ended in death? The Romans delighted in death; softness they never had, although a few got a polish from Greece. However, it is to be remarked, that a gladiator was regarded as a being almost of a species inferior to men; and there is this curious fact besides to be considered—he expired with a seeming ease, concealing every mark of reluctance and of pain. The show, I should suppose, would not have been so much frequented, had the reverse been the case; for while a real death was permitted, it was on condition that it should not only be stripped of horror, but disguised with an air of elegance, and even of dignity of mind.

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THERE even appear no very obscure symptoms, that, in all cases whatever, there is something in the Fine Arts, quite independent of Nature. For what is it that they actually place before us? Not, surely, what we precisely see, or hear, or feel, in Nature. They cut the real scene out of life; invest it with magic: and Plato, on this account I suppose, was so apprehensive of the power of poetry. This even seems to be announced by the frame of mind, in which we find the Fine Artist, when preparing for his work; it is the very opposite to that of a person who is going to be guided and to be led. Seems it to be his meaning, to resign and surrender himself to any thing whatever? Stoops he to copy? Imitate, is to him the maxim of earth; invent, the mandate of Heaven. When, with immortal fire, he begins the painting or the poem, what is passing in his mind? Thinks he of imitation, in the enraptured moments? Pronounce to him the word, *imitate*—it would freeze his blood; or, in high disdain, he would dash his pencil in the air.

WE strike upon an enthusiasm, with which the Fine Artist is inflamed; an enthusiasm, not brutal and malignant in its spirit, like that which has so often made its appearance in matters of religion, but an affable and
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enlightened,

enlightened, though fervid emotion, which has always filled the mind of the Fine Artist, and borne him forward in the execution of his piece. Such an enthusiast sees every thing living, and moving, and glowing. Even perfection itself he views not with a sober eye; he turns it into disorder. Without this vision and passion, how vain is it to imitate! A young painter had attempted, but unsuccessfully, to copy the portrait of a fine woman, from an original of Guido: How can you succeed? said a by-stander; you want one thing in your pencil, which Guido had in his—*Love*.

A CERTAIN difference has thus appeared to take place, between the works of Nature and the works of a Fine Artist. Even the *la belle Nature*, which the writers of France have set up as the object which this Artist imitates, from not including Fancy, is too limited a model; and, if it be taken in the sense of beautiful real Nature, as opposed to *la Nature embellie*, real Nature beautified, it is altogether to be rejected. The Italians, that people who know best what the Fine Arts are, speak of the *bello ideale*; that beauty, which is independent and uncopied; *created* by the idea of the Fine Artist.

So different indeed, in some respects, is Nature from the Fine Arts, that it might be shewn, were this the place, that, in proportion as the one has little beauty, the other has much. For example: in the architecture of Nature there is almost no beauty at all; the cave is the house of Nature; and the Fine Art has, in consequence, to add so much, that the fine building is almost all Beauty and no Nature. And hence seem writers to have been more at a stand, in assigning the principle of architecture, than of the other Arts; for, finding that the doctrine of *imitated Nature* could not serve them here, they have fled to *utility*, instead of beauty; forgetting that an edifice may be useful, without the Fine Artist putting his finger to it. Music and dancing are nearly in the same state with architecture: and these three add the greatest embellishment; or, in other words, make the greatest departure from Nature. Go to a concert and an opera, look to the Louvre and the church of St. Peter, you find yourself farther removed from Nature, than in any other situation. Gardening also, if we take it about a century ago, consisted of great embellishment; and that the taste of those times has been so much declaimed against since, seems less owing to the real faults that are to be found in it, than to these faults being of that kind, which
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come within the notice of ordinary men. The other Arts tie themselves more closely to Nature; because Nature herself, in their case, is more beautiful. Such is Sculpture, retaining Nature almost entire. Oratory stands with half her weight always upon real life. The poet and painter have less dependence upon it: the *Iliad* and the *Orlando Furioso*, the *Descent from the Cross*, and the *Transfiguration*, are examples.

It is far from being asserted, after all, that Nature has no part in the Fine Arts. The superstructure, indeed, which these Arts raise, is their own; but Nature is the best basis upon which they have ever yet built it. The highest merit to which the Fine Artist can rise, is, by adorning Nature, to interest mankind; and the beauty of his Art is prostituted to unworthy purposes, when his subject is merely fantastic, as well as when it is vicious and impure.

So much having been said concerning the title which *imitation* has to be considered as the principle of the Fine Arts, on purpose to remove unphilosophical and degrading views of the subject; and, reserving to its proper place an attempt to define what the true principle is, we now proceed to lay down the *Plan* that is proposed to be followed in this general Inquiry.

AND,

AND, first, of the *Arrangement* of the Fine Arts.

THE Abbé Batteux, a writer of good abilities, in dividing the Fine Arts into classes, has put Eloquence and Architecture into the same class; and an arrangement so odd warns us, that this point is not of that indifferent kind, as to be settled at random. Without, however, having recourse to abstract schemes, what Nature offers, is probably the best; at least, it seems to be the most simple. Nature so obviously distinguishes the body from the mind, as to lead us to divide the Fine Arts into those which make an impression chiefly upon the Body, and into those which make an impression chiefly upon the Mind. I say chiefly; because every impression of that kind is made upon both Body and Mind together; at the same time, it is in the one case more upon the Body, and in the other more upon the Mind. One Part, therefore, may treat of the Arts which refer to the *ear*; another, of those which refer to the *eye*: and these two include the principal Arts that refer to the *body*. A third may comprehend the Fine Arts that refer chiefly to the *mind*.

THAT Part which refers to the ear, will be employed upon *Music* and upon *Speech*. At first sight, Speech may
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not appear a Fine Art; but, in this Inquiry, I view it strictly in that light, and in that light only. It is of the same general nature as Music, and cannot be treated of, but in the same manner; the doctrines of *tune* and of *time* in Music, corresponding exactly with those of *accent* and of *rythmus* in Speech. The word *Speech* is used, meaning *Spoken Language*, the most comprehensive term in this subject; and with an intention to distinguish it from Grammar, a thing totally repugnant to the nature of a Fine Art.. From not separating Speech from Eloquence and Poetry on the one hand, and from Grammar, as a branch of metaphysics, on the other, it may easily be conceived what confusion and improprieties have taken place.. The theory of Grammar is abstract, arranging words and sentences according to abstract qualities; and, if treated of with moderation, might be an elegant and valuable corner of metaphysics; but it has swelled into such a bulk, and run into such arbitrary and shadowy divisions, that it is almost inconceivable, how useless, burdensome, barbarous, and different from one another, are nearly the whole schemes of Grammar which exist. The theory of Speech, as a Fine Art, treats of words, as sounds; forms and arranges them in various ways, to make various impressions upon the hearer; and gives the principles

ciples of prose and verse. It is the most general in its nature; and hence will be found to be the most extensive in its influence, of all the Fine Arts.

THE Part which refers to the eye, has to treat of *Light* and *Colours*, of *Figure* and of *Proportion*. There may be here many theories; but chiefly those of *Architecture*, *Painting*, *Sculpture*, *Gardening*, *Dance*.

AN Appendix to these two Parts may inquire into the Arts that regard the other senses; and there, very minute, but often deep, subjects, come into consideration. The more they are examined, however, the less trivial they will possibly appear: there may happen to be discovered a greater number of senses, and of external objects acting upon them, than we are aware of; and the sensations excited, having more influence than we conceived over the frame of man; constituting animation, inclination, and even elegant pleasure and desire.

IN the Part which refers to the Mind, lie the noble doctrines of *Eloquence* and of *Poetry*. The effect which ideas, images, and sentiments have upon the soul, forms here the subject; other things, essentially different, belonging to the theory of Speech. All here
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is spiritual, and in the highest region of the Fine Arts. The field of Eloquence is broad, and writers almost upon all subjects may, at times, enter it; besides the orator, it is chiefly, however, the philosopher and historian, that can aspire most frequently at the fame of this Art. There is no incompatibility between Eloquence and Truth. History, in its highest state, is more than one half a Fine Art; and no historian has yet gained fame, who has not been a Fine Artist; who has not, along with dates and events, presented vivid pictures and embellished sentiments to the mind. In the *Saggio sopra l'entusiasmo delle belle Arti*, the writer justly admits historians into the class of *Passionati*, and places them in a district of the Fine Arts.

WITH regard next to the *Manner*, another branch of the Plan for treating of the Fine Arts, it may be observed, that useful books may be written in a mode that is minute and abstruse, as well as in one that is general and plain. Yet, in the former of these shapes, they never can be relished but by a very few readers. A treatise upon the Fine Arts deserves a better form; it ought to rise with the subject; it should speak to the audience of all mankind. Particular explication and de-

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tail,

tail, indeed, may still be admitted; but it should seem only upon great occasions. To pass by minute objects, but to treat of great ones minutely, is a secret in fine writing in general, which seems always to have been known only to a few.

THERE have been chiefly two modes of delivering the theory of the Arts we speak of. The one has given rules, propositions, and problems; has taught how to read and speak, rather than how to understand; and has employed, as if in preference, an abstruse and technical style. A field dreary and thorny; avoided, rather than courted, by the feet of men. The other has been more inviting; it has added, by way of example, a description of poems, pictures, buildings, and other fine productions. But neither of the two is what we would aspire at; for neither of them investigates a theory, distinguishes a taste, gives a history, nor marks an influence upon mankind. These, and such general points, we would wish undertaken, and addressed, in liberal writing, to the learned at large; leaving it still incumbent upon individuals to push particular and minute inquiries into whichsoever of the Fine Arts they may have chosen to cultivate, from profession, or from choice. This is a Plan, which, without derogating
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from any other, might be termed the highest; and which breathes the spirit of a Fine Art itself.

BUT who is able to put it into execution? The bow refuses to be bent, but by the arms of the strong; it belongs only to Atlas to carry the globe. While I undertake the task, I venture not to think I am able for it. Such a scheme, however, if men of greater abilities and learning shall one day execute with success, it may be affirmed, would open the Fine Arts to the many, formerly known only to the few; would interest the literary world in general, and spread a taste for those pleasures which have always carried nations to glory.

WITHOUT being apprized of the influence of the Fine Arts, and without some knowledge of their theory, we shall with disadvantage inquire into the history of the better part of the nations who have appeared upon the earth. We may as well be ignorant of the laws and customs of some nations, as of their Fine Arts. In studying the character of a people, one inquiry should always be, What were their amusements? We here get hold of great features, and which often unriddle the rest. This is indispensably necessary, where

states have risen to cultivation. In the finer tracts of the temperate regions of the earth, lying upon the north of the Mediterranean, and stretching back to the Euxine, to the Danube, and, in modern times, to the Baltic, you meet amusements that are elegant, and pleasures that are refined. Departing, on either hand, to the south or to the north, you find taste to degenerate, and gratification to become impure. At length, arriving at the extremities, refinement is utterly lost: to give pleasure, is to stupify or to intoxicate; here, by opium; there, by brandy and tobacco. The happy intermediate regions enjoy the *yvresse du sentiment*. Is the philosopher to set at nought these distinctions? Is he to lay no stress upon the different state of the Arts? Is he to imagine it imports not that the peasant in Muscovy subsist on garlic, and solace himself with ardent spirits; and in Italy, that he feed on a water-melon, and go forth with the guitar on his back to the plough?

WHEN the historian records only the reigns of kings, and the transactions of kingdoms, his task is easy: there are only to be related the public events; the established system of government to be described; the characters of leading men to be drawn: but were he to search into the causes which insensibly bring on a national taste and manners,

manners, undermine governments, and dethrone kings, he must look, and look stedfastly, at the whole body of the people. They, unseen, direct every progress; and always, at last, in the season of crisis, publicly take the lead. Their spirit, their turn of thinking, their pleasures and pains, are subtle topics of consideration; but they must be considered, if we are either to understand or to treat of human affairs.

It may be just added, that the Manner which hath been proposed, seems fortunately, from its spirit, to give little encouragement either to animosity or to dispute. Nothing can be more hostile to whatever is Fine, than altercation. It has been said, that the best mode of convicting error, is the teaching of truth; and this certainly must not only be the shortest mode, but also the most pleasant. This will account for the few controversies in the following Work. It is not meant, however, that all particular discussion is, or ought to be, excluded. That may be taken up, in every topic, if conducted with good humour. Yet, even with good humour, it is at best but an ungracious employment; and without it, I suppose, it will generally be found, that an attack leaves uneasy feelings in him who makes it, as well as in him upon whom it is made.

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It remains only to speak of some particulars concerning this small portion of the Work, which is at present offered as a specimen to the candour of the Public.

THE subject of Music, upon which this Volume is employed, is treated of prior in order to that of Speech, for the sake of convenience. It might, indeed, seem that the opposite should have been the case, as the knowledge of Speech might appear a step towards that of Music; but Music and Speech, in several respects, differ entirely in their nature from one another; as will be explained in its place. Good writers upon this subject, Dionysius of Halicarnassus and M. Rousseau, it is true, have said that Music is founded upon Accent in Speech; the greater the Accent, the more passionate the Melody. But even upon the supposition that this were true, which does not appear to be the case, upon what does the Accent of a people depend? Surely upon their Sensibility. However different in their nature, Sensibility is the ultimate and common principle both of Accent and Music; giving foundation to the one as directly as to the other. But however the case may be, and on whatever side the dependence may lie, if there
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be any, there can be no doubt of the convenience of treating of Speech posterior in order to Music; for thus we shall have the advantage of having seen the general subject beforehand, on a large and brilliant scale. One may understand the theory of Music, without knowing any thing of that of Speech; but not the theory of Speech, without some knowledge of Music. Were we to begin with Speech, it would be necessary to lay down almost the whole elements of Music, to obtain even technical terms. Add to all this, and what before trial may surprise many, the theory of Speech will be found far more deep, and far more complicated, than that of Music.

THERE appears much reason, it may be next observed, for treating of Music in particular, more than any of the other Arts, differently from what hitherto has been done. As yet, that science is next to inaccessible. We behold an object, from the theory of which in many countries, and from both theory and practice in our own, the general attention of mankind is widely turned away. The path is solitary, that leads to the most ravishing of the Arts. What is the cause? There is reason to reply, that there is something in the system itself, as at present delivered, that

that is arbitrary and dark. It cannot justly be called a Science. The genuine theory of this Art, as will afterwards be explained, having been set aside, from an idea that it was not reducible to practice, and another substituted in its room; it is in no small degree owing to the complicated fabric and defects of this other, that the doctrines of Modern Music have proved so uninviting and difficult to be understood. From this circumstance, we can easily conceive it possible that musical books may have become not only dogmatical, but, from being read only by a few, barbarous both in doctrine and in style. The writers upon the Art are to be blamed; although they have only done, perhaps, what all the world else would have done in their state; giving the law, in place of receiving it from the Public. We may hence, however, see, how a science, that has come so seldom under the review even of the learned themselves, may go on in barbarism and imperfection from age to age. Its theory being too difficult for the hearer, the performer soon sees he may save himself the trouble of understanding it; he has a theory, good or bad, he knows not. Hence has the world been left in the hands of arid mathematicians, who, with little knowledge of the human frame, upon which the impressions of Music are made, and without even a spark
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of enthusiasm for the Art they were treating, have projected systems so intricate and so thorny, that, if they did not sometimes infect practice, it would be of no importance to mankind, whether they were true or were false; for in both cases, except to a few, they are in all points past understanding.

THE *Harmonics* of Dr. Robert Smith, for example, is a work of ingenuity, as well as of great labour; but who ventures to peruse it? The accomplished mathematician, in the first page almost, takes leave of his reader; and, plunging at once into the recesses of abstraction, may be said never to have been heard of since; so few of the learned themselves pretending to have followed him.

THERE are not wanting, however, books upon Music, written on a liberal plan, and by able men; of which I have met with none, that, taken all in all, is equal to the *Treatise* of Malcolm. He takes in the whole field of Music, ancient and modern; so far as known in his times. The French mathematician, D'Alembert, has drawn up a system, from the works of Rameau, founded upon later observations; but as this system is built entirely upon Physics, I have

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never been able to look upon it in any other light than as narrow and delusive. Yet, in justice to the abilities of D'Alembert, it is to be confessed, that although his plan be awkwardly contrived, addressing one reader in the text and another in the notes, and consequently exceptionable to both, yet his attempt is the first that has been made among the moderns, to introduce perspicuity and analysis into the subject. Holden, the latest writer, has communicated several illustrations. These authors are mentioned, however, solely upon this account, that it has been their intention to write more intelligibly than others, and to carry the literary Public, in some degree, along with them. Notwithstanding of this, there is no doubt that they will prove by far too difficult to be soon understood, and quite unequal to the wishes of any reader, who, without studying Music minutely, desires to obtain some accurate, though general, knowledge of the science.

BUT, indeed, there lie no small obstacles in the way. The study of Music, from being an uncommon, is a painful one; and after the inquirer has with labour attained views, he is apt to forget by what steps he attained them. When he proposes to lay down the system to others, and, for this purpose, places himself

self again upon the threshold, he may recollect some of his own difficulties, but hardly them all. Hence has the learner in this, more than in any other subject, to read almost all the books that have been written upon it; hoping what links have been omitted by one may be supplied by another; and, after all, is far from his purpose. It were to be wished, that a plain scientific view of the first principles of Modern Music (for it is Modern Music that we speak of), and of the laws of composition, were presented to the learned in general, and in such a form as could be understood upon an attentive perusal. If ever a Musician, qualified for the task, shall find leisure to undertake it, the modern world have that favour to request of him. In the mean while, the following attempt is offered with deference, till that favour be bestowed.

THE Fine Arts, Poetry excepted, have never flourished in our island so much as they have done upon the continent. Not having Fine Artists, we are in danger of not knowing what are Fine Arts; for in Architecture, Painting, Sculpture, and chiefly Music, we not only do not execute ourselves, but scarcely know what is executed by others. How can we, in this case, speak of the Fine Arts? How can we judge of the

taste of polished nations, ancient and modern; or even reason upon human nature in general? Can we understand, for example, the dispute about Ancient and Modern Music? There is even a risk of being ridiculous, when we take up the subject. In the controversy about ancient and modern learning in general, agitated so hotly some time ago, who knows not that Music made a great article in the dispute? Sir William Temple affirmed, that the ancient Music was most wonderful and excellent; and yet there is little doubt he knew nothing of Music, ancient or modern. Had the ancients been spectators of this combat, they would assuredly have often blushed at what their champions said in their favour. We can hardly open an English book, but we fear that we shall meet something that is at least without meaning upon this subject. Milton, indeed, knew the science and the charms of Music. The great Bacon studied Music. But it is to be regretted, that the shining æra of letters in England was unfavourable to this Art. It has been remarked by many, that Addison knew little of Music: he threw ridicule upon what he did not understand; and the Opera was insulted by his unkindly pen. Pope is said to have had no ear nor taste for Music. And Swift, besides being in the same condition, seems not

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to have even had a vague notion of what Music consisted.

HAD it been proposed to write the praises of Music, materials would not have been wanting. The ancients needed only to have been quoted; and if there were any of the ancients more stern and morose than others, the reader might have been safely referred to what they have written. But upon this topic, I have had no intention, here or elsewhere, to write. It would have been mortifying, besides, to an Art which commands the spirit of man, to draw it as a suppliant begging his admiration. There is surely no necessity for an encomium; if there were, my pen should not write it. To recommend, would be to betray.

CHAPTER FIRST.

Theory of Modern Music.

WE learn the practice of most things, with little other pleasure than what labour affords ; for we subject ourselves to rules, without knowing the reasons upon which they are founded. To read and to speak the tongues of many nations, for example, can be the fruit only of industry and of toil ; whereas, were we to inquire by what various means words give an embellishment to things, we, from the beginning, and throughout, reap a continued gratification. The traveller here finds enjoyment upon the road ; while, in the other case, only at the journey's end. Such is the charm of science, which puts a chain into our hands, by the help of which we pass from link to link ; while practice and art leave us to grope in the dark.

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WHILE life may be worn away in acquiring languages, or in performing Music, we turn to the theories of both, with the pleasing hope, that it may happily be possible, soon to come to a termination. The subjects, indeed, are difficult, or rather extremely dark; yet the very darkness prompts us to enterprize, and, beginning a faithful investigation, to penetrate, as far as we are able, through every obscurity.

Sound being the common material of Music and of Speech, it is necessary to begin with examining into its causes and nature.

THE fluid of air, from the action of various objects upon it, we find to be almost constantly in motion, and to propagate its motion to a distance by undulations or waves. The force of these, we find at times to be so great, as to move heavy bodies from their places; as in the case of *winds*: while, at the same time, from the slowness with which they follow one another, they scarcely make a sensible impression on the organ of hearing. And the case is somewhat similar, though on a smaller scale, in *whispering*, where the undulations are also slow, but proceed from a *blowing*, or force of the breath.

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BUT when undulations, however feeble, are very quick in their successions, they render themselves highly sensible, or, in other words, *audible* to the ear; and produce what is called *Sound*. Although feeble, yet, from their extreme frequency, they become incomparably more audible than the winds themselves. It is even to be observed, that when there is no undulation at all from without, we can distinctly hear Sounds; as in the ringing of the ears, when indisposed, fatigued, or inclined to sleep:—a proof that Sound arises much more from the frequency, than from the force, of air-waves.

WHEN air-waves are comparatively slow, although Sound do not sensibly cease; when they do not succeed one another in equal, but in very unequal times; and when their very shapes, it may be possible also, are irregular; Sound, in this case, is held to be *Noise*: and bodies producing Noise, are comparatively wanting in elasticity, and in uniformity of texture and of shape.

THAT Sound only, whose undulations are very quick, and succeed one another in equal times; whose shapes also are regular and smooth, is *Musical Sound*.

And bodies producing Musical Sound are highly elastic, and uniform in density and in figure.

MUSICAL Sounds have great power over objects both animate and inanimate. When bodies are of such an elasticity that their parts can be made easily to vibrate, and of such a density that their vibrations are nearly in equal times with the undulations of a Musical Sound, motion may not only, by means of that Sound, be excited in them, but be carried to violence and to destruction. Nothing is better known, than that the continued action of such corresponding Sounds upon brittle bodies, as glass, will at last break them in pieces. These undulations, which had not force enough to overturn the vessel, nor even to put it in sensible motion, yet, by rapid and reiterated strokes, can break the very cohesion of its smallest parts; so different is the operation of Musical Sound from that of noise or of winds. Kircher speaks of a rock that shook at the sound of an organ. Dr. Mead, and others, relate, that Musical Sounds have thrown animals into convulsions, and which have at last terminated in death; to be explained, possibly, like the breaking of the glass vessel. The human body appears to feel the influence of Musical Sounds, to a degree of which few are
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aware. It was observed by Longinus, that Music puts the very limbs in motion; and Malcolm informs us, that he felt a tremulous motion in his body, when standing near a bass-violin, which the shock of a cannon could not have produced. Facts of this kind are related by writers, of whose veracity we cannot doubt; and they lead us to form conjectures. The propensity to dance upon hearing Music, may probably be owing to the action of Sound upon the other parts of the body, as well as upon the particular organ of hearing; especially if it be true, what has been asserted by some, that deaf persons have been known to dance in good time. The surprising cures and other wonderful effects ascribed to Music, both ancient and modern, and that by the soberest writers, may have been owing much more to the same cause. We are to look upon the human body, consisting of bones and nerves, as a kind of musical instrument mounted with strings. Musical Sound, playing upon it, may sometimes prove more powerful than any medicines that are known. These are explications, at least, which we can listen to; and the marvellous disappears.

LAST of all, we come to the ear of man; the particular organ that judges of Musical Sound: and this brings

brings us to our subject. That influence of Musical Sound upon the whole human body, which, however real, was so secret and obscure, is not only distinctly perceived, but brought to the clearest light, by the ear; in like manner as the weight of the atmosphere is detected by the barometer, although escaping so much the sense of the human body itself; which nevertheless carries on its shoulders the varying loads of air.

WE are now led to a scrutiny into the state of sounding bodies, and to more particular observations upon Musical Sound.

ALL bodies we find to be more or less elastic. When struck, they tremble. If the degree of elasticity be great, not only the whole body, but a number of the parts, vibrate; the smaller the parts, the quicker the vibration. And when bodies are very highly elastic, as a bell, wire, reed, chord, the Sound becomes wholly musical; the smallest parts, as well as the largest, vibrating by themselves, and with inconceivable velocity. These vibrations excite correspondent undulations in the air, and these undulations convey themselves to the organ of hearing. It has been computed, that, in audible undulations, the smallest number of

them is thirty (according to others, twelve and a half); and the greatest number above seven thousand five hundred (according to others, above eight thousand five hundred), in a second of time.

WHILE the whole and the parts of a musical body are in vibration, it is chiefly the Sound of the whole that is heard. Although it be this Sound, however, that is chiefly heard, there is an obscure Sound from some of the parts, which, upon attention given, is to be distinguished. Without inquiring here into the physical cause of the vibration of the parts, we may learn the reason why the Sound from some of the parts, on the supposition that they do vibrate, should be more easily heard than that from others. For this purpose, let us suppose a musical chord sounding, and its parts to be divided into two classes; those which are greater than the half, on the one side; the half itself, with those which are less, on the other.

IN the former class, are parts of the length of two thirds, three fourths, four fifths, and so on to infinity, of the whole. While the whole chord performs two vibrations, the first of these parts performs three; the vibrations being greater in number as the part is shorter
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in length. While the whole chord performs three vibrations, the second of these parts performs four; and so on, in the case of all the rest. We here observe, that no vibration of any of these parts, or, what is the same thing, no undulation or pulse from these parts, arrives at the ear at the same instant of time with that from the whole chord, except at the second, third, fourth, and so on, pulse, from the whole chord; on which account it must also happen, that the pulses of these parts will divide the time between the pulses of the whole into various unequal portions; as may easily be found upon calculation. Hence, although the ear may feel the pulses of these parts, yet probably it does not connect them together, so as to form *one* Sound, or even to form Sound at all; and this is owing both to the inequalities mentioned, and to the faintness of the pulses themselves. On this account, all pulses of this class hardly, and indeed it is said never, become sensible to the ear.

IN the latter class, are parts of the length of a half, of a third, of a fourth, and so on, of the whole. While the whole performs one vibration, the first of these performs two, the second three, the third four, and so on. We here observe, contrary to what happened
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in the former class, certain pulses of all the parts coinciding with every single pulse of the whole; on which account also it must happen, that the pulses of these parts will divide the time between the pulses of the whole into equal portions, more or less in number. Hence, from this equality and greater frequency, it is probable the ear may connect them together, so as to form *one* Sound. The pulses becoming fainter as the parts are shorter, those of the very short parts may not be heard at all; and, indeed, it is said, there can only be heard those of the half, the third, the fourth, and the fifth parts: and the Sounds of these four, from the simplicity of the relation, have been called the *harmonics* of the whole or principal Sound.

THESE two classes appear thus subject to an opposite destiny; the Sounds of the former escaping the ear, while several of those of the latter fall, though obscurely, within its observation. Although, however, on account of their obscurity, they do not take off the attention from the principal Sound, yet, by coinciding constantly with it, they strengthen and swell it.

IF we suppose next, in place of one, that there are two musical chords sounding at the same time, their
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pulses will, more or less, frequently coincide; and at the moments of coincidence, the Sound will be stronger, there being two pulses in place of one. These coincident pulses, if very frequent, will strike the ear as one pure uninterrupted *third* Sound, although obscure and difficult to be distinguished; but, if very unfrequent, they will strike the ear as a broken, interrupted, rattling noise.

LET the reader commit these different facts to his memory; for they have been employed, of late years, to serve as a basis for the whole superstructure of Composition in Music. They are only mentioned here, however, for no other purpose at present, but to give an idea of a musical body; that is, to shew what happens when such a body vibrates alone, and what happens when it vibrates along with another musical body. And we proceed.

WE inquire now, if there be any modifications of Musical Sound; and how many?

SUPPOSE we hear such a Sound. We mark the *Force* with which it strikes the ear, and call it *loud* or *low*. We mark a quality, which, if it may be allowed, we

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would call *Polish*, there being yet given to it no absolute name; but which, speaking relatively, has been termed *rough* or *smooth*. And we mark the *Time* that a whole Sound continues, and also the Time that a single undulation of the whole Sound continues; calling it *long* or *short*, in the former case, and *grave* or *acute*, in the latter.

THERE appear thus to be three principal qualities of a Musical Sound—Force, Polish, and Time.

THE FORCE of a Musical Sound we find to arise from the vibrations of the sounding body occupying larger or smaller space. Hence the undulations of air are impelled with more or less strength, and the Sound loud or low upon the ear. This quality has not been separately treated by writers; and, in place of its degrees being particularly defined by numbers, they have only been regulated, in a general way, by *terms*. When Music, for example, is required to be low, the Composer has written below it, in the Italian language, the term *piano*; when meant to grow gradually louder, *crescendo*, *rinforzando*; when gradually lower, *diminuendo*, *smorzando*; loud and very loud, *forte*, *fortissimo*, *con furia*: and besides these there are many others. It is

is manifest there is here no accuracy, and possibly the subject does not admit of it. Indeed, Mr. Steele, author of an ingenious Essay upon the Melody of Speech, has gone a step farther; and, in place of terms, used *marks* and *lines*, by their length and position speaking symbolically to the eyes; yet, after all, without assigning to these any precise measures, such as numbers afford. Possibly, means cannot be devised to distinguish exactly different degrees of Force; at least, the attempt may be very difficult, being so new: yet there appears no impracticability in the nature of the thing itself, especially when we know that there can be accurately distinguished very refined degrees of Time. Degrees of Force, corresponding precisely to the areas of vibration, may possibly be one day estimated, and receive notation or marks. This, undoubtedly, would render common practice in Music more certain. The great performer, indeed, may not need these directions; but how often do inferior hands err, especially in concert! Critics are for ever exclaiming, that some one part has drowned all the rest. The audience is left at the mercy of some artist, who, besides having possibly in his hands an instrument whose sound it is difficult to swell and to diminish, may plead, that, even if this were not so, he has no rule given him to go by. Loud and low, in the

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mean time, are great circumstances in Music. What is known by the term *Expression*, is acknowledged to depend much upon them. For want of it, the best Music may be totally ruined: instruments themselves, the organ, harpsichord, lyre, and such like, labour heavily under the defect; and, on account of escaping it, the violin is in part indebted to its fame, of being the most perfect of all instruments.

LOUD and ~~low~~ Sounds are formed for the awful and the vast. They resemble magnitude in visible objects, and are the rocks and the high towers in Music. In vain should we attempt sublimity in Music, without loudness of Sound; the grandest possibly of all impressions being carried to the ear by the *voice of a great multitude*. Low Sounds, on the contrary, suit the humble, the little, and ordinary; what lies in the valley of Nature.

THE POLISH of Musical Sound, called so here only, from a conjecture about its cause, is sometimes barely mentioned; but, so far as I know, has not been in the smallest degree treated of, by any writer, ancient or modern. At the same time, it is known to all the world, that the quality not only exists, but is able to
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give a most ravishing charm to Sounds. By it, the human voice excels all instruments; and the flute is the sweetest of all instruments, because approaching nearest to the human voice. It is capable of a great number of degrees: we say Sounds are hard, rough, harsh; soft, melodious, sweet.

FROM the greater or less elasticity of sounding bodies, and possibly also from the greater or less regularity of their figure, the undulations may take a shape smooth and even, or jagged and rough; and, according as those causes are more or less uniform, the undulations may succeed one another, in nearly equal, or in very unequal times; being, in the last case, a compound of jarring Sounds, rather than one Sound. If these different circumstances exist in bodies, they must certainly have their effect; for all three, the vibration of the sounding body, the undulation of air, and the tremour of the ear, correspond to one another; become successively the images of one another; only more and more delicate and faint. The outline or surface of an undulation is even to be discerned by the eye, in a piece of water put in motion by a gentle breeze of wind; the wave in this case being not one single arch, but a great number of little arches, and

the whole in a trembling state. In like manner may an air-wave, sent from a highly elastic body, as the organs of the throat, arrive at the ear in universal tremour, and titillate the organs there, like the fine impression which velvet makes upon the touch.

It was, possibly, from observations of this kind, that Nicomachus speaks of *ψοφος*, *noise*, as *αδρυπτος*, *barsh*, *unbroken air*. And in enumerating the qualities of Sound, when he comes to *smooth* and *rough*, which he and Ptolomy agree in calling qualities of Sound, the former, says he, is *ὁμαλος*, *equal*, and the latter *ανωμαλος*, *unequal*; referring particularly, in this case, it should seem, to the elasticity and regularity of the sounding body being more or less uniform; and, consequently, sending forth undulations in equal or in unequal times.

WE see the ancients themselves have not distinctly traced a quality, which seems to form the very essence of Musical Sound: Force and Time, although indispensably requisite, would, without Polish, still continue in a state of noise. Yet we do not here speak of perfect smoothness; for that would banish some of the most expressive Sounds and the most powerful instruments.

struments. Polish must be understood to have many modes of rough and smooth, suited to different expressions and passions of the mind, although never approaching the unmusical roughness of noise.

ON the supposition, however, that the causes of Polish could be precisely found out, the advantage to practice might never become great; for it might be extremely difficult to acquire the quality itself, if Nature had not given it; and almost impossible to mark its degrees. Yet still it may be possible to make improvements. Many instruments may largely admit of it in their original construction; as in the case of bells, whose Polish, I have been told, may be greatly varied by the founder. Of all things, next to creation itself, we are not to set bounds to the inventions of ingenious men. All must, in the mean while, confess the varieties and the power of Polish. By rough and smooth, nation is not only distinguished from nation, but man from man. The Swede speaks not as the Spaniard, nor the Spaniard as the Greek; the Italian voice falls upon the ear like "the fleeces of descending snow." We could have wished to have heard how the old Greeks and Romans spoke; how the voices of Demosthenes, Cicero, Roscius, sounded; and we regret that no methods have
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been devised to print this as well as the other qualities of Sound. Mention was made above of an attempt to mark the Force of Sounds; possibly their Polish may one day be consigned to writing by another Mr. Steele. It is worth relating, that this writer having marked, although not with perfect precision, the Force, Accent, and other circumstances in Mr. Garrick's declamation, that inimitable comedian inquired, if any person, by studying these, could speak as he did upon the theatre; a question which seems to have proceeded from alarm. While perfect accuracy, however, may be beyond our reach, probably there is no necessity for it; great advantages being attainable without it. A rule, though not precise, may be of great help to ordinary performers, and even serve as a guide to the best.

SMOOTH Sound is the friend and the lover of the beautiful; rough marks the inelegant, rude, horrid. It is to be observed of Polish, as well as of Force, that it has been spoken of by Musicians, as giving Expression to Music: not that we are hence to suppose, that the other qualities, long and short, grave and acute, are wanting in Expression; on the contrary, they have a much higher share of it, conveying the passions themselves. But Force and Polish being as yet unconfined
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by rule, and left, in a manner, to the arbitrary will of the performer, he has it in his power to give them what Expression he pleases; and hence the term is often exclusively limited to them, while the Expression of the other qualities, being unalterably fixed by notes on paper, is called the *Measure* and the *Tune*.

THE Force and the Polish of Sounds, as well as their Time, received from the ancients a religious cultivation. They enumerate so many distinctions, and brought forth in public speaking the different species with such accuracy, that it were vain for us, perhaps, to fancy to ourselves with what perfection they spoke. It is more than possible we have no idea of the ancient declamation. What a training was required under the *Phonasci*! With what various exercise, diet, and unwearied application, was formed at last the *vox curata*! When the comedian entered the theatre, or the orator rose in the senate, what a scrupulous assembly had he to speak before! His judges had no mercy. They would hear only the *perfect voice*, the *vox facilis, magna, beata, flexibilis, firma, dulcis, durabilis, clara, pura, secans aëra, auribus sedens*. We may look upon these terms as so many graduations of the voice, each having its meaning, and in practice clearly distinguished from the rest;

rest; serving the same purposes, perhaps, as those used in Italian Music at this day, *languente*, *vigoroso*, *animato*, *timoroso*, *brillante*, *maestoso*, *amoroso*; which are to be considered as so many *sentimental Measures*, guiding the performer to the spirit of the piece. These come in place of Numbers; and however defectively they supply them, yet, by speaking more clearly to the fancy and the feelings, they seem to make a compensation. The disadvantage from wanting Measures in such departments of Music and of Speech, may hence be alleviated; yet it cannot be altogether overcome. When living examples are no more, it is Measure and Number only, that can tell to posterity what took place among famous Artists in ages that are past.

TIME, the third quality of Musical Sound, has had the better fortune to be actually measured, and that with the greatest precision. From coming thus so absolutely under our power, it has been modified in so many ways, and subjected to so many arrangements, as, in modern times especially, to have given rise to a huge and complex system of rules. Indeed, the whole theory of Music has been made to refer almost entirely to Time; to such a degree, that hardly do we find a single page, even a single line, upon the other qualities.

TIME

TIME naturally falls into two divisions: the Time that *many* undulations occupy, and the Time that *one* undulation occupies. The latter division has been distinguished by the separate name of *Tune*, while the former has continued under the general name of *Time*; and in these senses, the two terms shall henceforth be used. Let the reader only keep in his mind, what may be of service afterwards to remember, that *Tune* is nothing else but *Time*.

WHEN undulations of Musical Sound are manifold, or, in other words, when they continue long to follow one another, the Sound is said to be *long*, or in long Time; if the contrary, to be *short*, or in short Time. When undulations, again, in an equal space of Time, whether short or long, are very numerous, the Sound is said to be *acute*, or in acute Tune; when very few, to be *grave*, or in grave Tune: but in both these last cases, regard is had only to the Time of the single undulations. Acute Sound, compared with grave, is thus more dense; having a greater number of air-waves, in the same, or in an equal space of Time: grave Sound is more rare; from having a smaller number.

OF these two, it is Tune that seems more strictly a *quality* of Musical Sound ; Time being rather a *circumstance* of it. Yet this simple circumstance will afterwards appear to be more powerful over the minds of men, than any of the other qualities of Musical Sound, or than the whole united together.

O F T I M E.

WE find nothing that is uncompounded, to be beautiful. A circle, in one respect the most simple, is in another the most compound and various of all figures ; and hence its beauty. A long straight line, without any division into parts, gives no employment to the eye, and disgusts it. The mind loves comparison, and searches for design. “ Tollas compositionem et partium varietatem,” says the elegant Vossius, “ simul quoque tolles pulchritudinem. Clarum est, symmetria carere, quidquid unum fit, et partibus careat.” The finest Sound, protracted without a division into parts, would yield almost no pleasure to the ear ; nay, the longer it continued, it would become the less pleasant ;

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and, at length, prove intolerable. The division of Sound is thus founded upon a law of our nature; and that division must, besides, interrupt the Sound, sometimes for a longer, sometimes for a shorter space of Time. The doctrine of Time in Music has, necessarily, hence to treat both of the Time of Sound, and of the Time of Silence.

TIME is a simple object; but, on that very account, to be considered with the more circumspection. It is a simple object, whose capacity we are in most danger of not comprehending; for the simpler it be, to the more purposes, and in the more direct manner, it can be turned; whether acting by itself, or in conjunction with others. The lever, in mechanics, is the simplest of things; but consider, how it can act, and what it can do. It was with a lever, that Archimedes proposed to have pushed the globe before him.

WE observe, in the very beginning, the simplicity to which the divisions of Time must be confined, from our inability to judge accurately of them, if intricate. When two objects are before the eye at the same time, we can better compare them, than when the one follows the other; for, in the latter case, while the one

is seen, the other has vanished. Time coincides with this latter case; only the objects are before the ear, not the eye.

WHILE Musical Sounds are performing, the mind may be affected by their *Tune*, but she does not become active, nor exert herself, till she perceive divisions made in their *Time*, or makes them herself; upon which she begins to compare the divided portions with one another. If the proportions between these be intricate, she cannot in the smallest degree judge of them: nay, in modern Music, unless she perceive a strict equality, she abandons entirely her employment, finding the Time to be wild and unintelligible. The fundamental condition required, therefore, in that Music, is, that Sounds be divided into precisely equal portions of Time. For the first step made by the mind, is to seize upon a divided portion of Time: imprint its length upon her memory; carry it along with her, as a moveable line which she constantly and watchfully applies to every succeeding portion, as a standard to measure, if all their Times be exactly equal. If unequal, she rejects them, as things she cannot understand; and with which, of consequence, she cannot be pleased. While the portions of Time must be all equal to one another, they
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may, however, be shorter or longer in one piece of Music, than in another. It is sufficient that they be equal among themselves in the same piece. In grief, the portion may be much longer, than in joy. We know that men in a state of languor or of dejection, walk in very different Time from what they do under opposite conditions of the mind; yet the steps they take, whether short or long, are all equal among themselves.

WE have found that the mind requires a series of equal portions of Time, or of *Measures*, as we shall hereafter call them, in the language of the Art. But here the mind does not stop. Were she contented with a mere simple succession of Measures, her prospect might be pleasant indeed; but the pleasure of that kind which is sad and mournful: like the amusement felt from counting the beats of the clock, or the slow solitary drops from the roof. But the mind is active, and will not sail sluggishly down the stream of Time without employing herself; and, indeed, taking so much interest in that employment, as to make it a source of her delight. She, for the purposes of pleasure, divides the Measure into parts; and in more ways than one, though guided by simple proportions.

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WE have been touching upon the origin of what the Greeks called *Rythmus*; the Romans, *Numerus*; and the moderns, *Beating of Time*. The subject on which all these alike are employed, is the Measure, of which we have been speaking. The mind is found to watch over the whole of it; its beginning, its middle parts, and its end. As the end, however, of one, and the beginning of the following Measure, may be held to be the same thing, unless there be any considerable interruption, the end is neglected, as coinciding with the beginning. The beginning, and the divisions in the middle, therefore, occupy the attention. Weight and stress are mentally laid upon them. The imagination comes in, and fancies she hears those instants sounding louder than the rest; and the performer, to aid the imagination, often actually strikes them louder. The fancy, working powerfully at these moments, has made the voice to swell, the hand, or the foot, or even the whole body, to move.

AMONG the ancients, the beginning of the Measure, and of certain divisions of it, were strikingly marked by motions of the foot up and down, called in the Greek tongue, *Arfis* and *Thefis*; and hence *Rythmus* was said to be the science of *Arfis* and *Thefis*. How
ancient

ancient Rythmus divided the Measure by these two, will be shewn in its place.

AMONG the moderns, the beginning only, for the greater part, of the Measure is beat. Time, being in general here greatly quicker than in ancient Music, the foot is too unwieldy to mark the Rythmus; and the hand, or a roller, has been employed. The beginning of the Measure, beat in this manner, or marked by a swell of the voice, has been called the *accented* part; and the other parts, the *unaccented*; although by a total misapplication of the terms, as will afterwards appear: the proper word to have been used being *Emphasis*, not *Accent*.

MODERN Rythmus has divided the Measure in two ways: one while, into *two* equal portions; another, into *three*; determined, ~~it should seem~~ ^{originally}, in the first case, by the slowness of the Music, and in the second by the quickness. For when the Music is slow, the mind cannot so easily count far, and therefore the division is by the smaller number, two; but when quick, the larger number, three, can be comprehended.

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FROM these observations, or rather experiments, we have three laws of modern Rythmus: the first, requiring a succession of Measures, or of *equal* portions of Time: the second, a division of these into *two* equal parts: the third, into *three* equal parts. These two last are the *Modes* of the first; we may call *Two* the key-number of the former Mode, and *Three* the key-number of the latter; from opening a view, each, of their Modes. According as the Measure is divided into two or into three parts, it might properly be said to be in *Duple* or in *Triple* Time; but as Musicians use the term *Common* in place of *Duple*, although less significant, we shall follow them.

It is here carefully to be attended to, that the Measure is divided into two or into three equal parts, not into two or into three single notes. For, in Common Time, the Measure may consist of one, or two, or four, or eight, or sixteen notes, or whatever number is divisible by *Two*; and in Triple Time it may consist of one, or three, or six, or nine, or twelve notes, or whatever number is divisible by *Three*. The mind counts parts, not notes. She makes a few divisions only, but to which all subdivisions, afterwards made, must

must conform: neither exceeding nor falling short of *her* spaces.

THE Measure, or *One*, in Common Time, being, by means of *Beats*, divided into two *half* parts, and in Triple Time into three *third* parts, we have hence the THREE ELEMENTS of *one*, of a *half*, and of a *third part*: forming what may be called *The Scale of Time, as perceptible by the Mind, through means of Rythmus, or the Beating of Time*: or, in fewer words, *The Perceptible Scale of Time*.

HITHERTO we have spoken of the Mind, as judging of certain three Elements, by help of Rythmus; and next proceed to a very different case, where the Mind judges of all other Elements whatever of smaller dimensions, but *without* the help of Rythmus (by Rythmus always meaning, not merely a *Flow* of Times, but a *beaten Flow* of Times); and without having either any accurate or any direct view of the comparative dimensions of these Elements. While the dimensions here are not perceived in actual numbers by the Mind, there is no doubt, however, that they are *sensibly* felt, and with perfect accuracy, by the organ of hearing; although an arithmetical account of these dimensions be

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not transmitted by that organ to the Mind. For Dimension is only another word for the number of Pulses that actually strike the ear; the dimension of a Semibreve, for example, being precisely the Time of thirty-two Pulses, compared with that of a Demisemiquaver, or one Pulse.

THE great power which *Time* has, in the former of these cases, where its dimensions are *perceptible*, above what it has in the latter, where they are *sensible* only, may, perhaps, justify us in saying, that the *Mind* judges in the one, and that the *Ear* judges in the other.

THE Ear, in subdividing the Divisions that are made by the Mind, admits a number of shorter portions or Notes, whose dimensions, with respect to one another, unless where they coincide with those of the three Rhythmical Elements themselves, are altogether beyond the direct reach of the Mind. The relative dimensions of these Notes in modern Music, have been traced; and found to be as *one*, a *half*, a *fourth*, an *eighth*, a *sixteenth*, and a *thirty-second* part: in numbers, 1 , $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, $\frac{1}{32}$. In written Music, they have each their own *character*; and are known, in our country, by the following technical names, in the order they stand:

Semibreve,

Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver. A Minim is the half of a Semibreve; a Crotchet the half of a Minim, and the fourth part of a Semibreve; and so on, to a Demisemiquaver, which is the half of a Semiquaver, and the thirty-second part of a Semibreve.

FARTHER; the Ear, besides these six Elements, admits of six others; which it inserts respectively between each contiguous two of the former; giving them a dimension, greater than that of the Elements immediately below them, by one half. From the simple proportion between these new Notes, and those immediately below them, Musicians have given them the same names and same *characters*; only affixing a *dot* or *point* to the inserted Note, by way of distinction. The whole Twelve are represented thus, in numbers: $1^{\cdot}$, 1 , $\frac{1^{\cdot}}{2}$, $\frac{1}{2}$, $\frac{1^{\cdot}}{4}$, $\frac{1}{4}$, $\frac{1^{\cdot}}{8}$, $\frac{1}{8}$, $\frac{1^{\cdot}}{16}$, $\frac{1}{16}$, $\frac{1^{\cdot}}{32}$, $\frac{1}{32}$. The *pointed* Note $1^{\cdot}$, called a *Pointed Semibreve*, is equal to the sum of a Semibreve 1 , and the half of a Semibreve; or is equal to three Minims. The *Pointed Minim* $\frac{1^{\cdot}}{2}$ is equal to the sum of a Minim $\frac{1}{2}$, and the half of a Minim; or is equal to three Crotchets. The *Pointed Crotchet* $\frac{1^{\cdot}}{4}$ is equal to the sum of a Crotchet $\frac{1}{4}$, and the half of a Crotchet; or is equal to three Quavers: and so on. Each of these

Pointed Notes is thus equal in length to one and a half of the first Note below it; to two times the Note that is second below it; and to three times the Note that is third below it.

THIS series of *Pointed Semibreve, Semibreve, Pointed Minim, Minim, Pointed Crotchet, Crotchet, Pointed Quaver, Quaver, Pointed Semiquaver, Semiquaver, Pointed Demisemiquaver, Demisemiquaver*; consisting of Twelve Notes or Elements, may be called *The Sensible Scale of Time*.

THE Semibreve 1, being that Note to which, as Unity, all the others refer, may be called the *Key-note* of their Time; being directly the key-note of the unpointed Notes; and indirectly the key of the pointed, by means of the unpointed: for, strictly speaking, the unpointed Notes are the key-notes, each, of its own pointed Note.

FROM these facts we find, that, although the Ear proceed farther than the Mind in the division of Time, yet it is in a manner analogous to that of the Mind. Indeed, the Ear only continues the process, and follows out the very route, if we may say so,

so, of the Mind: for it successively subdivides by the number *Two*, in the case of the unpointed Notes; and in the case of the pointed, it gives birth successively, though indirectly, to the proportion of triple and of third part.

POINTED Notes are familiarly known; but they appear to me, a very curious proof of an effort to bring these Notes under the view of the Mind, in preference to the Ear; or, in other words, from sensible and latent, to make them perceptible and plain. For, why are they pointed? Why are they not expressed by names, by *characters*, and by numbers of their own, as well as the other six? Let numbers be given to them, referring to the key-note *1*, in the manner of the unpointed; and see what will happen. The whole Scale will stand thus: $1\frac{1}{2}$, *1*, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{3}{8}$, $\frac{1}{4}$, $\frac{3}{16}$, $\frac{1}{8}$, $\frac{3}{32}$, $\frac{1}{16}$, $\frac{1\&\frac{1}{2}}{32}$, $\frac{1}{32}$. All simplicity is gone. The chain is broken; and difficult and complicated fractions make their appearance. We hence find out, that, in place of making the Ear refer the pointed Notes to the key-note, in order to discover their value, they are rather placed under the eye, if we may say so, of the Mind herself; who refers them to the Notes immediately below them.

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WHILE the Notes in this Scale are said to be judged of only by the Ear, they might all, upon beating their Time, in cases where the velocity could permit, be judged of, in a certain way, also, by the Mind. For example, the Mind could judge of a Quaver; but in doing so, she would hold it to be 1, not $\frac{1}{8}$; and, proceeding to a Semiquaver, she would hold it to be $\frac{1}{2}$, not $\frac{1}{16}$. Or judging of a pointed Quaver, she would hold it to be 1, not $\frac{3}{16}$; and proceeding to a Semiquaver, she would hold it to be $\frac{1}{3}$, not $\frac{1}{16}$. In whatever parts of the Scale, Notes are taken, she sees them only as units, halves, and thirds. Abstracting from every thing else, she has only before her, these three Elements or Proportions.

IN distinguishing, as has been done above, between the Judgment of the Mind and the Judgment of the Ear, or between what is perceptible and what is sensible, it may only be added, that the distinction is accurate enough for the purposes in view; for all that is meant thereby to be conveyed is, that the comparative dimensions of Time come infinitely more plain and distinct before the Mind in the former, than they do before the Mind in the latter case; and hence all dispute about words is given up. With respect to the precise limits

that divide Perception from Sensation, that is left entire to those whose business it is to settle such subjects.

THE Time of *Silence* follows the laws of that of Sound. We find *Silence* to be of two kinds: in the language of Music, a *Rest*, and a *Pause*. *Rests* correspond precisely to the length of Notes and Measures; there being a Semibreve-Rest, a Minim-Rest, a Rest of one Measure, of two Measures; and each having its own *character* in written Music. *Pauses*, on the other hand, have no determined length. They take place between the larger members of a musical Piece, immediately to be mentioned; or even find admission into the middle of these, and suspend the Song; being *ad libitum*, as they say; left to the fancy of the performer. We may readily conceive, that in such instruments as the Harpsichord, where the Notes are all of equal length, that the Time of a Note is to be estimated from the moment it begins, till the succeeding Note begin, notwithstanding that the Sound may die away; unless an actual Rest intervene. And even in the case of a Note dying away, we are only to understand that it is less audibly sounding; for a sounding body continues to vibrate some small time after the Sound has ceased to be audible.

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Upon suddenly stopping these vibrations, the Ear is sensible that they are discontinued.

IN written Music, the Notes are placed successively upon straight lines, or in the spaces between them; *five* in number: the reason of which, depending on Tune not on Time, will afterwards appear; and known by the name of a *Staff of Lines*. At the end of every Measure, a straight line, called a *Single Bar*, is drawn perpendicularly across the staff, separating Measure from Measure; and often is a synonymous term with Measure. A *Double Bar* separates those larger members, referred to above, consisting of many Measures; and called *Periods*, *Strains*, *Phrases*, and often *Measures*. *Cadence* denotes the end of a Period, but frequently means a Period itself. Common and Triple Time have each their peculiar marks, prefixed to the Piece.

WHILE Sounds and Silences thus fill up the Measures of Rythmus in the two Modes of Time, these Measures vary in length, according to every various mood and feeling of the Mind. In Common Time, the Bar has generally consisted of two Semibreves, or of one Semibreve or of one Minim; and these quantities subdivided

divided by two, into smaller Notes, less or more. Music, in this Mode, has taken different names, according as it is quick or slow: as, *Gavot, March, Allemand, Psalm-tune*. In Triple Time, the Bar has been three Semibreves, three Minims, three Crotchets, or when much quicker, as in Opera-music, three Quavers; expressed by fractions, as, $\frac{3}{1}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, prefixed; meaning, that, in the first case, the Bar is divided into three Parts, one of which is equal to a Semibreve, the longest Note; and so of the other fractions. The Triple Measure is sometimes subdivided also by two, as into six Crotchets, twelve Crotchets; sometimes by three, as into nine Crotchets: and Music in Triple Time has been called *Minuet, Gig, Saraband, Siciliana, Psalm-tune*.

ALL this while we have been treating of *Relative Time*; that Time which one Note occupies, compared with the Time of another; and have found the proportion to be accurately marked in numbers. But *Absolute Time*, called also *Movement*, which reigns with sovereign power over the other, and often over the whole of Music, has seldom been subjected to precision. All required, would be, in any given piece of Music, to fix the absolute length of one single Note; for that would determine the length of all the rest. And there are

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not wanting regulations on this plan. For example: in Music, in Common Time, marked *allegro andante*, a moderately gay style, a Quaver is required to be equal to the pulse of a watch. But there are few such precise regulations. Degrees of long and short, in Absolute Time, are in general pointed out by *Terms*, in a similar manner as was mentioned in the case of loud and low. *Adagio, lento, andante, allegro, presto, prestissimo*, express Movement becoming gradually quicker: and the same Terms and same Notes imply quicker Movement in Opera, than in Church Music; and in Triple, than in Common Time. Terms, however, have been but in small number, except among the Italians; who, as they have risen to the greatest glory in Music, so have they gone farther in accuracy of loud and low, rough and smooth, long and short, than all other people.

THUS is the greatest of all the laws of Rythmus, in a state that is arbitrary and unfixed. Terms, indeed, may help greatly to supply the defect, but cannot cure it. In the mean time, it may be remarked, that the settling of Absolute Measure, seems of greater moment, than the division of Measure into Common and Triple Time: a difference of Absolute, being more characteristic,

istic, than of Relative, Time. Two things chiefly are required; equal Measures, and a Division of Measures. It seems not so equally material, whether the Division be by two or by three: for two pieces of Music may, by Movement, be rendered totally different in their effect, although agreeing in the Division of Measure. The distribution of Time into Common and Triple, is founded upon real differences; yet, from often admitting such heterogeneous things into one and the same species, it resembles those unphilosophical arrangements which have crept into other sciences; by which, a cat and a lion, an ape and a man, have been classed together: for, in Music, a psalm-tune and a hornpipe are to be found in the same Mode.

BUT upon Absolute Time hangs Music. This is the hinge, upon which turns that body, which comes with power upon the soul of man. Move quick or slow, and you put the Mind into similar motion. Unless the other qualities of Music be very characteristic, they may be totally over-ruled by Absolute Time; as, to the acknowledgment even of Frenchmen, is the Music of France. By Movement, that Music is what you please: *fiet avis, et si volet arbor*. Is there no rule for plying such a powerful engine? The truth seems to be, that accu-

racy is extremely difficult to be marked ; depending so much upon fine sentiment and upon nice degrees. The master acts from the enthusiasm of the moment, and succeeds ; but without having known the rule he was to go by beforehand, nor recollecting it afterwards. Musical science seems destined to regulate the Movement of the passions, only in their middle state ; leaving the fine or the noble excesses to the Performer, who is taught of Heaven. All human guide fails, when the *masterly* is to be executed. Musicians speak of certain occasions, when the ordinary rules both of Time and of Tune may be set aside ; and these are the occasions of Eloquence and of Fire. Here some poor fiddler is left to himself. He murders Corelli. Directions should surely be given to ordinary Artists : some few rules should be handed down, guiding them, where they are most apt to err, to the spirit of the Composer, who may be long ago dead ; and whose works, imperfectly committed to writing, they are presenting, with many innovations of their own, to the Public. It is to be doubted, if Corelli could at this day recognize his own compositions in a Concert of Music : besides other alterations, so many *Graces*, as they are called, being added ; and so much simple majesty, taken away.

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THE laws of Time we have been tracing, without distinguishing between that part which is judged of by the Mind, and that which is judged of by the Ear (the former of which is so powerful, though so simple), would have led us to think, that the pleasures of Music were founded chiefly on complex and remote proportions of Number. But scarcely any thing that is intricate in such subjects as this, is seen by the Mind. That is left to the organs of Sense; and they may converse with the Mind: but *how* they do it, probably is never to be known. They may convey information of Order, Figure, and Measure; but we are not conscious how they convey it; nor, indeed, that they convey it at all: for when attending most keenly to the operations of our own Minds, we are yet totally strangers to any such process; and have a sentiment, without knowing its cause. In the case of Touch, Taste, and Smell, Pleasure and Offence are probably connected with Order, Figure, and Measure, although it does not seem possible to learn this from experiment; but with respect to the other two Senses, we can easier lay hold of the objects that strike them: subject these to experiment and analysis; measure the column, trace the vibrations of the sounding chord; and finding, *at last*, by our hands, certain proportions taking place, we are apt to conclude,

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that, *at first*, they were perceived by our Minds. Yet it is undoubtedly true, that, standing before a building, we are pleased or displeased, before we take the diameter of the Column, or the proportions of the Entablature; that the Savage is delighted with Notes depending on similar nice quantities; while, in the mean time, Numbers are to him such difficult things, that he cannot count his own fingers. Philomela, who is charmed with her own tune all the night long, and who judges in the *sensible* manner, knows still less of Arithmetic.

BUT is not the Mind, it may be asked, capable at least of learning intricate proportions? Is not she actually trained to know a Crotchet, a Quaver, a Demisemiquaver? In answer, let us inquire, by what means it is, that she is trained. Suppose a Demisemiquaver struck. How is it that she knows it to be one *thirty-second part* of another Note, called a Semibreve? Were a Semibreve or Unit to be placed fully before her, divided or graduated into thirty-two equal parts, she might easily know a Demisemiquaver: but if these conditions do not take place, how is she able to know it? Can she compare the two Notes together, and have directly a view of the proportion that the Time of the one, has to the Time of the other? She may as soon

soon have a view of Eternity. How is it then? She acquires her knowledge, it should seem, in this manner: A Demisemiquaver she directly knows is the half of a Semiquaver; a Semiquaver, the half of a Quaver; a Quaver, the half of a Crotchet; a Crotchet, the half of a Minim; a Minim, the half of a Semibreve: *therefore* she infers a Demisemiquaver is the thirty-second part of a Semibreve. This is pure logic. The Ear, on the contrary, does not pass, in this manner, from link to link, but feels directly the Time of Notes; and the hand, by practice and art, is trained to perform that Time. The Ear even of the rudest peasant, feels the proportion between a Demisemiquaver and a Semibreve; but in what latent manner this sensation of the Ear is carried to the Mind (for the Mind certainly is conscious of no such proportion), is best known to Him who made the peasant; who formed the Ear and the Nature of Man.

IN almost all things whatever, it may be observed, that, till the Mind get even *Names*, she may conceive, but hardly can retain, ideas. Names are the very steps by which she ascends the tree of knowledge: without them, all is unstable and fleeting. Without the terms, *Demisemiquaver, thirty-two*, or something equivalent,
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for example, it is impossible to recur to, or to hold possession of, the idea of the Musical Note signified by them. The Mind will in vain attempt it. In the infancy, and even in the youth of nations, the Mind may reason and abstract; the most brilliant thoughts may be started, but the strength is spent on air; for want of words or terms ready made, to fix and perpetuate these conceptions, they return again back into the womb of non-existence. Thus does it happen, that mere names are indispensably necessary to help the Mind to ideas, to reasoning, and to feeling itself.

O F T U N E.

IT has been mentioned above, that *Tune* is the Time occupied by the single undulations of a Musical Sound: if that Time be long, the Tune is said to be *grave*; if short, to be *acute*. When, in an equal space of Time, the number of undulations, sent from one musical body, is, for example, four, and sent from another, is five, the Tune of the former is said to be graver than that of the latter, in the proportion of four to five. Whatever be the proportion, that is, difference of Tune, it is called

called an *Interval* by Musicians; alluding to the distance at which the two Sounds stand, as it were, from each other; whether in co-existence, or in succession. The grave Note is called the *Grave Extreme* of the Interval; and the acute Note, its *Acute Extreme*.

THE ancients, who have written with beautiful perspicuity on this subject, have begun their treatises, with describing φθογγος, *Musical Sound*, to be απλατης, *without breadth*; meaning, that it did not go from side to side, or, what is the same thing, did not rise nor fall, and hence could not be said to occupy a space, or to be *wide*: on the contrary, that it kept so straight and narrow a course, as to resemble a mathematical line, having no breadth at all. In other words, the meaning of the ancients, which the learned Meibomius thinks here to be obscure, seems clearly to be, that, in equal Times, the number of undulations continues uniformly the same; so that the Sound has not the smallest deviation towards acuteness, or towards gravity. To speak in the language of modern Music, it continues strictly in the same *pitch*: when the pitch varies ever so little, the Sound ceases to be the same Sound. In the same sense I would understand Nicomachus, when, in the definition of φθογγος, he says it is ατομος, *indivisible*; having no parts in breadth.

MUSICAL Sound, besides this precision, must also have a certain continuance. In the words of Euclid, and other ancients, it must have *μονὴν τινα*, *a certain abode*; it must lodge, or remain, some space of time; that is, the undulations must continue for some time: the Note must have some length, though abiding constantly in the same pitch, without breadth. The Voice, in this case, was said to be *διαστηματική*, *keeping at a strict distance, or interval*, from any other pitch; and this *diastematic Voice* only, they held to be fitted for Music. On the other hand, there was a Voice which had no *μονή*, *never stood still*, in the same pitch: this they called *συνεχής*, *continuous*, from taking no rest; and they held it to be unmusical, and fitted only for discourse. Such were the clear definitions of the *Singing* and *Speaking Voice*, with which the ancients set out; and which the learner in Music should fix carefully in his mind.

THE Singing Voice may be represented to the eye by horizontal lines, in succession: resting for some time,



long or short, in the same pitch; and then, all at once,
mounting

mounting up, or sinking down, to another. On the contrary, the Speaking Voice moves in sloping lines;



where the same pitch is never for a moment preserved: the Voice always either rolling up or down some inclined Plane.

WE are not, however, to understand, that, in Music, the Sound of the Voice, or of an Instrument, is to be constantly *diastematic*; and in Speech, to be always *continuous*. They are to borrow from one another; and thereby receive mutual benefit. The Voice, in Singing, sometimes becomes *continuous*, to express reality: and, in Speaking, sometimes *diastematic*, to give embellishment. In Speech, says Aristoxenus, the Voice avoids standing still in the same pitch; unless it be, sometimes to express Passion.

HAVING distinguished the Singing from the Speaking Voice, or *diastematic* from *continuous* Tune, we proceed to inquire into the laws of the former; those of the latter belonging to the Theory of Speech.

SUPPOSE now, that we hear a person fingering, or playing on an instrument. We soon perceive the Sound moving diastematically; passing, besides, to various pitches, high or low; forming thereby various Intervals. The rude Savage strikes many Notes, expressive of the different states of his mind: now languid and melancholy; now triumphing and bold. And the cultivated citizen has acquired a still greater variety; the native of one country, in the mean time, differing often from the native of another, both in the dimension of Intervals, and in the frequency with which they are used.

LET us next collect all these Intervals together; in order to compare, and to examine them. That the comparative view may be the more clear, let them be arranged in the order of their bulk; beginning with the small, and proceeding to the large. And, that the view may be perfectly simple, let there be one Sound, or Note, common to the whole Intervals; and that common Note be the *Grave Extreme* of the whole Intervals. The different *Acute Extremes* will rise successively above this grave Extreme, and above one another; like the steps of a stair; though not all of equal depth. To speak the language of Musicians, we have erected a *Scale of Music*; and these steps are called the *Degrees* of the Scale.

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BUT, upon a nearer and a more attentive observation, we find, that, if certain Intervals be taken into the Scale, others cannot be admitted; because both are never used together in practice: and hence a necessity for more Scales than one. According to the particular mood that the Mind is in, certain *Degrees*, and no other, are struck. Different passions, and even different nations, have had, each, their Scales. The same law runs through all the Fine Arts: we have the Doric, Ionic, and Corinthian column; the Iliad, Æneid, and Gierusalemme. Amidst such varieties, our business is, chiefly, to consider what is most general and excellent. In the case of Music, those Scales that have been in the most extensive use, and among cultivated nations, come under our survey; and Modern Music, for certain reasons of convenience, is to be treated of first.

MODERN Music we find to consist chiefly of *two* Scales: the one suited to the cheerful and bold; the other, to the sad, the feeble, and tender: seeming appointed by Nature for the male and female characters. They are called *Modes* by Musicians: the former, the *Major*; and the latter, the *Minor Mode*.

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WE have now to measure the Intervals, in the Scales of these two Modes. From experiments made upon Musical Chords, the organs of the Voice not being easily subject to examination, it has appeared that the number of their vibrations depends on their length, or their tension, or their thickness, or other circumstances; and, notwithstanding the great velocity of these vibrations, accurate methods have been devised to count them. By these methods, measuring *fifteen Degrees*, by way of trial, in both Scales, we find their number of vibrations, in equal times, to be as follows:

Scale of the Major Mode.

24 : 27 : 30 : 32 : 36 : 40 : 45 : 48 : 54 : 60 : 64 : 72 : 80 : 90 : 96.

Scale of the Minor Mode.

24 : 27 : $28\frac{4}{5}$: 32 : 36 : $38\frac{2}{3}$: $43\frac{1}{3}$: 48 : 54 : $57\frac{1}{3}$: 64 : 72 : $76\frac{1}{3}$: $86\frac{2}{3}$: 96.

While, in the Major Mode, the first Chord, or Grave Extreme of the whole, vibrates 24 times, the second vibrates 27; the third, 30; the fourth, 32; and so on. In like manner, we are to understand the numbers in the Minor Scale; only it is to be acknowledged, that mixed numbers, such as $28\frac{4}{5}$, cannot clearly represent

Degrees to the Ear; for they express a part, not the whole, of an undulation. But the intention was, by as many numbers as possible, common to both Modes, to give a plain view of both to the Eye. If it be required, however, to banish the fractions, the reader can easily do this himself, by raising the whole of the numbers.

REDUCING the *Contiguous Degrees* in the Major Scale, to the smallest whole numbers, we find the proportion of 24 to 27, expressed technically thus, $24:27$, to be as $8:9$; the proportion of $27:30$, to be as $9:10$; that of $30:32$, as $15:16$; that of $32:36$, as $8:9$; that of $36:40$, as $9:10$; that of $40:45$, as $8:9$; that of $45:48$, as $15:16$; that of $48:54$, as $8:9$; that of $54:60$, as $9:10$; that of $60:64$, as $15:16$; that of $64:72$, as $8:9$; that of $72:80$, as $9:10$; that of $80:90$, as $8:9$; and that of $90:96$, as $15:16$.

WE immediately observe, that there are only *three* proportions, through the whole Scale, really different from each other; those of $8:9$, $9:10$, and $15:16$; and, in the next place, that the order in which these three follow one another, from the first Note 24 to the eighth

eighth Note 48, is exactly the same with that from the eighth Note 48 to the fifteenth Note 96 : the order in both being 8 : 9, 9 : 10, 15 : 16, 8 : 9, 9 : 10, 8 : 9, 15 : 16.

REDUCING the Minor Scale in the same way, we make the same two observations : there are only the same *three* proportions ; and they follow one another, from the first to the eighth Note, exactly in the same order as from the eighth to the fifteenth ; only the order itself is different from that in the Major Scale ; being 8 : 9, 15 : 16, 9 : 10, 8 : 9, 15 : 16, 8 : 9, 9 : 10.

WE have found, that, after the eighth Note, there is only a repetition, till we arrive at the fifteenth included ; and, upon continuing to measure the Degrees of the Scale beyond the fifteenth, we find there is only the same repetition, till we arrive at the twenty-second, included ; the same from the twenty-second, to the twenty-ninth, included ; and so on. The Scales thus are found to consist of successive similar parcels of *Eight* Notes, or Degrees ; called hence *Octaves* by Musicians : all equal in bulk, and similar to one another in the order of their seven Intervals. We may limit our examination, therefore, to *one* Octave ; because, if we know

know the nature of one, we shall understand the whole Scale, though carried on, through Octaves, to infinity.

OF the three common Proportions, or Intervals, in these Scales, the two larger, 8:9 and 9:10, are called *Tones*: the former, *Tone greater*; and the latter, *Tone lesser*. The smallest, 15:16, is called *Semitone*. If these three be represented by the three Italic Letters, *T t s*; we shall have, in place of the numerical proportions in both Modes, as stated in the two preceding pages, a very simple view of both Scales. And this view will be rendered still more plain, if these Letters be separated from each other by dotted Lines, corresponding as nearly as possible, in length, to the different bulk of the three Intervals.

Scale of the Major Mode.

Key.

|.....*T*.....*t*.....*s*.....*T*.....*t*.....*T*.....*s*.

Scale of the Minor Mode.

Key.

|.....*T*.....*s*.....*t*.....*T*.....*s*.....*T*.....*t*.

In the Major Mode, while the first Note, called the *Key-note* (from opening a view of the Tune of the Oc-
M tave,

tave, as a certain Number was called the *Key-number* in Time), makes 8 vibrations, Tone greater, or *T*, the second Note, makes 9. While this *T* makes 9, Tone lesser, or *t*, the third Note, makes 10. While this *t* makes 15, Semitone, or *s*, the fourth Note, makes 16. While this *s* makes 8, *T*, the fifth Note, makes 9 : and so on, through both Scales, following the numerical proportions. Each Note is compared here with that only, which immediately goes before, or follows after, itself. And the reader must have a clear view of this relation of Contiguous Notes, before he proceed.

WE next go on to a different object. We have measured the *Contiguous relation* of the Degrees ; and are now to measure their *Fundamental relation* : that relation which each of them bears to one particular Note ; the Key-note, or Grave Extreme, of the Scale. The Key-note is here called the *Fundamental*, as being the basis on which all the Notes of the Scale stand.

IN measuring those relations to the Fundamental, we follow the same method as above ; reducing the Degrees to the smallest whole numbers. The vibrations in one Octave of the Major Scale, we found to be as 24 : 27 : 30 : 32 : 36 : 40 : 45 : 48. Hence, by calculation,

lation, it follows, that the proportion of $24:27$ in smallest whole numbers, is as $8:9$; of $24:30$, as $4:5$; of $24:32$, as $3:4$; of $24:36$, as $2:3$; of $24:40$, as $3:5$; of $24:45$, as $8:15$; and of $24:48$, as $1:2$. In the same way, we calculate the Fundamental relations in the Minor Scale; and both follow.

Fundamental Intervals in the Major Mode.

$8:9$, $4:5$, $3:4$, $2:3$, $3:5$, $8:15$, $1:2$.

Fundamental Intervals in the Minor Mode.

$8:9$, $5:6$, $3:4$, $2:3$, $5:8$, $5:9$, $1:2$.

While, in the Major Mode, the Fundamental vibrates 8 times, the second Note vibrates 9. While the Fundamental vibrates 4 times, the third Note vibrates 5: and so on, in this and the other Mode: the new Note becoming more and more acute.

THESE Intervals, from their places in the Scale, and from their dimensions, have obtained peculiar names. The Interval of $8:9$ is called, in both Modes, *Second greater*; from its second Note being *second* in the

M 2

Scale;

Scale; and from consisting of Tone *greater*. That of 4:5 in the Major Mode, is called *Third greater*: and that of 5:6, in the Minor, *Third lesser*; from consisting, the former, of *T* and *t*; and the latter only of *T* and *s*. That of 3:4 in both Modes, is called a *Fourth*: consisting of *T t* and *s*. That of 2:3 in both Modes, is called a *Fifth*: consisting of *T T t* and *s*. That of 3:5 in the Major, is called *Sixth greater*: and that of 5:8, in the Minor, *Sixth lesser*; from consisting, the former of *T T t t* and *s*; and the latter only of *T T t s* and *s*. That of 8:15 in the Major, is called *Seventh greater*; and that of 5:9 in the Minor, *Seventh lesser*; from consisting, the former of *T T T t t* and *s*; and the latter only of *T T T t s* and *s*. That of 1:2, in both Modes is, called *Octave*; consisting of *T T T t t s* and *s*.

IN the Major Mode, are thus, in order, the *Fundamental*, *Second greater*, "*Third greater*," *Fourth*, *Fifth*, "*Sixth greater*," "*Seventh greater*," and *Octave*.

IN the Minor, the *Fundamental*, *Second greater*, "*Third lesser*," *Fourth*, *Fifth*, "*Sixth lesser*," "*Seventh lesser*," and *Octave*.

HITHERTO

HITHERTO we have examined the relation of the Degrees to those immediately next to them; or the *Contiguous Relations*. Secondly, their relations to the Key-note; or their *Fundamental relations*. And, thirdly, we proceed to examine the relations which they bear to one another, neither as Contiguous, nor as Fundamental; or, their *Mutual relations*. The Scale of Tune, we find, demands a patient, various, and exact consideration.

ON this point, we have to take in the space of two Octaves; that being necessary, in order to discover all the possible Mutual relations; and, on account of simplicity, we here gladly follow Musicians, in distinguishing the successive Notes of the Scale, by successive letters of the alphabet.

Scale of Two Octaves.

Key.

C D E F G A B c d e f g a b cc
|.....T.....t.....s.....T.....t.....T.....s.....T.....t.....s.....T.....t.....T.....s.

IN the Major Mode, *C* is the Key-note; *D*, the *Second greater* of the Key; *E*, the *Third greater*; *F*, the *Fourth*; and so on. *c* is the Octave of *C*; *d*, the Octave

Octave of *D*; *cc*, the Double Octave of *C*. Now, in this same Scale, there is also the Minor Mode; if we begin at *A* as its Key-note, in place of *C* the Key-note of the Major. For, by only making *d* and *e* change places, the Octave from *A* to *a* becomes precisely a Minor Octave; as may be seen by comparing it with the Minor Scale in page 81. By continuing the Scale still farther, it will easily appear, that new Minor Octaves will be obtained on the above condition; making the new Notes, *d* and *e*, still change places. By this single transposition, both Modes are thus commodiously obtained in one and the same Scale: and this is the reason, that *A* in the Major, has been universally chosen by Musicians, as Key-note for the Minor Mode.

LET the Mutual relations now be measured; first, all *Seconds*; next, all *Thirds*, all *Fourths*, and so on; wherever lying in the Scale of two Octaves. And, first, of the Major Mode.

EVERY Note in the Scale is a *Second* to that which is contiguous to it; and hence *Seconds*, being Contiguous relations, have been all measured already. They have been found of three dimensions; 8:9, 9:10, 15:16; or *T t s*; giving, as it will presently appear, a three-fold

fold variety to all the larger Intervals ; Octave alone excepted. In the space of two Octaves, it is manifest, the Intervals of Second will be fourteen in number.

Two Contiguous Intervals, wherever lying, consist of three Notes, and form *Thirds*: thirteen in number; and composed of*T*.....*t*, or of*T*.....*s*, or of*t*.....*s*; more shortly expressed thus, *T*, *t*, or *T*, *s*, or *t*, *s*. Their respective proportions in numbers, are, 4:5, 5:6, 27:32. The two former of these, we find from page 84, to be *Third greater* and *Third lesser*: the last, from not coinciding with either, is said to be a *False Interval*; occurring once in every Octave; and is the Interval ^{*D*}.....*t*.....^{*F*}*s*; or, more shortly, *D F* and *d f*.

THREE Intervals consist of four Notes, and form *Fourths*: twelve in number; and composed of *T t s*, or of *T t T*, or of *T s T*: the proportions, 3:4, 32:45, 20:27. The last two of these are *false*; the former, the Interval *F B* and *f b*, called *Tritone*; the latter, the Interval *A d*.

FOUR Intervals consist of five Notes, and form *Fifths*: eleven in number; and composed of *T T t s*, or of *T t t s*,
or

or of $Ttss$: the proportions, $2:3$, $27:40$, $45:64$. The last two are *false*: the Intervals DA and Bf ; the latter called *False Fifth* and *Semidiapente*.

FIVE Intervals consist of six Notes, and form *Sixths*: ten in number; composed of $TTtts$, or of $TTtss$, or of $TTTts$: the proportions, $3:5$, $5:8$, $16:27$. The first is *Sixth greater*, the second, *Sixth lesser*, the last, *false*, Fd .

SIX Intervals consist of seven Notes, and form *Sevenths*: nine in number; composed of $TTTtts$, or of $TTTtss$, or of $TTttss$: the proportions, $8:5$, $5:9$, $9:16$. The first is *Seventh greater*, the second, *Seventh lesser*, the last, *false*, Dc , Gf , Ba .

SEVEN Intervals consist of eight Notes, and form *Octaves*: eight in number; composed invariably of $TTTtss$: the proportion, $1:2$.

IN the Minor Mode, we find the same number and kinds of *just* and *false* Intervals; though not lying in the same places of the Octaves.

IN the whole two Octaves, there are thus, two Thirds, three Fourths, three Fifths, one Sixth, and four Sevenths,

Sevenths, that are false. But, upon inspection, the greater part of these, we find, derive their *falsity* from one another: by rectifying a few, the whole would be rectified. The three false Fifths, and four false Sevenths, depend on the two false Thirds; and the false Sixth depends on the first of the false Fourths. There are in reality, therefore, only the *five* Intervals, of *two false Thirds*, and *three false Fourths*, to be corrected, in order that the whole Scale be rendered perfect in all its Intervals.

THE two false Thirds fall short of Third greater, by an Interval whose proportion is $128:135$, called *Limma*; and of Third lesser, by a smaller Interval, $80:81$, called *Comma*: of consequence, the false Fifths, that depend upon them, fall short of the perfect Fifth, the one by *Limma*, and the other by *Comma*; and the false Sevenths, that depend also upon them, fall short of Seventh greater by *Limma*, and of Seventh lesser by *Comma*. Of the three false Fourths, two exceed the perfect Fourth by *Limma*, and the other by *Comma*; of consequence, the false Sixth exceeds Sixth lesser by *Limma*, and Sixth greater by *Comma*.

THUS all the false Intervals of the Scale consist of *Errors by Limma*, or of *Errors by Comma*; and all
N required,

required, is, to add, or to take away, Limmas; and to add, or to take away, Commas.

FROM this falsity in the Mutual relations, we at last perceive, that, in the Major Mode, if we take any Note, except *C*, for the Key-note, as *D*, *E*, *F*, *G*, *A*, or *B*, these six Keys shall have several false Intervals in their respective Octaves, *D d*, *E e*, *F f*, *G g*, *A a*, *B b*. And in like manner, in the Minor Mode, if we take any Note, except *A*, for the Key-note, as *B*, *c*, *d*, *e*, *f*, *g*, these six Keys shall also have several false Intervals in their respective Octaves. Hence all other Key-notes, except *C* and *A*, are debarred in perfect Music. The reader may easily satisfy himself of this, by placing the Major and Minor Scales before him, and making every Note in both, except *C* and *A*, successively a Key-note; whereby all the false Intervals, that arise from the various arrangements in each of the other twelve Keys, will make their appearance.

BEFORE inquiring into the methods devised by Musicians to correct the false Intervals in the Scale, some few observations occur, on what has been before us.

It was found, that the great laws of Time fell under the judgment of the Mind herself; and hence is to be
 6 accounted

accounted for, their great influence over the soul of man. But the laws of Tune, we have now examined, can be judged of only by the Ear. Proportion is, in general, extremely intricate; and Time, or Undulations, are always so rapid, as entirely to escape all view of the Mind. Nature, in the very seeds and first elements of Tune, hides herself in difficult proportions, 8:9, 9:10, 15:16. The two former, besides, are so nearly equal to one another, as hardly to seem different Notes; unless to the Ear, which feels their difference in the most exquisite manner. The third we find neither to be the exact half of the one nor of the other of the former two; nor of the half of the sum of both added together. Even in the simplest Intervals, 1:2 and 2:3, or Octave and Fifth, the velocity of Undulations places them altogether beyond the reach of our perception. It may be remarked, however, that the more plain and simple proportions, as 1:2, 2:3, 4:5, have been the favourites of mankind in general; owing, it should seem, to the ease with which they are understood: a proof that there are limits established by Nature. There are many Intervals, both in ancient and modern Music, which the bulk of men, if they learn to comprehend at all, it is only by practice or custom.

No *Degree* in the Scale do we find to be the same with that before, or that after, itself. At the same time, at the distance of two, of three, or of four, Degrees, the same Degrees return. So varied is the uniformity. Nature walks not with an equal pace; but, as she goes on, however, she resumes, in a certain order, her former steps.

We observe a constant law, and two modifications, to which it subjects itself. In both Modes, *two Tones*, *one Semitone*, and *three Tones*, follow one another, in the order mentioned, to infinity. The three Tones are always in this order: *Tone greater*, *Tone lesser*, *Tone greater*. But the two Tones are either in the order, *Tone greater*, *Tone lesser*; or in the order, *Tone lesser*, *Tone greater*; the former giving birth to the Major; the latter to the Minor Mode. Here is all possible variety; and a beauty in the structure of the Scale, which cannot miss to draw our particular remark.

Octave is a system of Beauty, and a Whole. It consists of seven Intervals, an *uneven* number; and which cannot be divided into halves: but falling unequally into four parts on the one side, and three on the other, gives birth to the *Fifth* and to the *Fourth*. And these

these two are the complements of each other to Octave: Neither does a *Fifth* divide itself equally by two; but falls into the two unequal Intervals, *Third greater* and *Third lesser*; and, uniting itself to those two successively, it forms the two *Sevenths*. A *Fourth* does not divide itself at all; for that would reduce one of its divisions to a first element; but, joining itself successively to the two *Thirds*, that is, to the two members of the *Fifth*, it forms the two *Sixths*. Thus all the parts of the system are so framed, as to be able to combine with, or to resolve themselves into, each other. Arid numbers, one would think, when employed in Music, gather affinities to one another..

THE Scale of Tune, in both Modes, erected thus by Nature, in Modern Music, is known by the name of the *Diatonic Scale*; because consisting entirely of *Tones*, either whole or half. The seven Intervals, *Third greater*, *Third lesser*, *Fourth*, *Fifth*, *Sixth greater*, *Sixth lesser*, and *Octave*, have been called *Concords* by Musicians; and all other Intervals, *Discords*. They have divided *Discords* into two classes, *Concinnous* and *Inconcinnous*: the former, *Second greater*, *Second lesser*, *Seventh greater*, and *Seventh lesser*; also the false *Fourth*, called *Tritone*, and the false *Fifth*, called *Semidiapente*:

mediapente: the latter, all other Intervals whatever. It will afterwards appear, upon what narrow views these names have been founded.

WE now turn to the methods, devised by Musicians, to correct the false Intervals of the Scale. And here it is time to mention, that, in what has been said about false Intervals, we have gone upon the supposition that the Degrees of the Scale had a *fixed pitch*; as, indeed, is actually the case in Written and in Instrumental Music. For, so soon as a Note takes its place upon paper, it fixes the place of all other Notes relative to itself: when you wish to assume a new Key-note, many of the old fixed Notes are in hostility with it. You can only bring them to your purpose, by affixing *marks* to them, telling the alterations they must receive. And the case is more or less the same with Instruments; for, as soon as you take an Instrument into your hands, you have, more or less, fixed Tune. The String, Wire, and Reed, retain their old pitches, though the Music pass into a new Key; and, in order to have your Intervals perfect, a new ~~turning~~ tuning of several Notes is necessary. But the Voice, contrary both to Writing and to Instruments, knows no bonds: whatever Note it chuses as a new Key-note, it drops instantaneously those pitches that are hostile, and calls in those that are friendly, to itself.

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THE falsity arising, then, from the Written Scale, and from the construction of Instruments, the study of theorists has been turned to both. Under a strong sense of the evil, able mathematicians have employed themselves, for ages, to devise remedies, and to search for relief. At last, their labours, though failing of the success they desired, seem to have come to an end, in the invention of the *Semitonic Scale*; known, also, by the names of *Temperament*, *Participation*, and others: and this Scale has now, for many centuries, been adopted by the modern world.

THE respect due to the Scale of Modern Music, in such universal use, requires that we trace its origin, and describe its structure. We have been investigating Nature; and are now to investigate Art.

THE general object has been, to enlarge the false Intervals, when too small, and to lessen them, when too large: if possible, accurately to add, or to take away, Commas and Limmas. What has been actually performed by Temperament, reduces itself naturally to these two operations.

THE first of these has destroyed the distinction between Tone greater and Tone lesser; holding the one
equal

equal to the other. In place, then, of the two different Italic letters, *T* and *t*, in the Natural Scale, if we employ one single Roman letter, *T*, we shall have the first operation of the Tempered Scale; and one Octave is sufficient to shew it.

Natural Scale.

Key.

|.....*T*.....*t*.....*s*.....*T*.....*t*.....*T*.....*s*.

Tempered Scale by the first Operation.

Key.

|.....*T*.....*T*.....*s*.....*T*.....*T*.....*T*.....*s*.

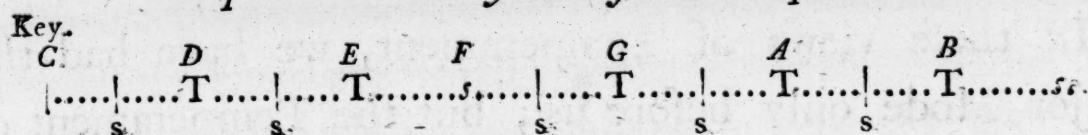
TONE greater exceeding Tone lesser by Comma, it is plain upon *this* supposition, that they are equal, that there can be no Errors of Comma in the Tempered Scale.

THE second of these has cut the Tone *T* into two parts, or *Semitones*, as they are called, nearly equal to one another; by *inserting* an *artificial Note* into its middle. Hence, when an Interval was too large or too small by Limma, and consequently false, this artificial Note, inserted above or below, could be taken in place of the Natural Note; and thereby the Error of Limma

be

be rudely corrected: Limma, as has been said, being the difference between Tone greater and Natural Semitone. The Roman s may represent these inferted or Artificial Semitones; while the former Italic s continues to signify Natural Semitone, whenever it occurs.

Tempered Scale by the second Operation.



THE Scale, by this second and last operation, is made to consist entirely of Semitones; and hence has got the name of the *Semitonic Scale*. One Octave is found to contain *thirteen* Notes, in place of *eight*, in the Natural Octave: and these eight, if we admit of the Error of Comma, agreeable to the first operation, may be called *Natural*; the other five, *Artificial*. The eight Natural Notes are represented by the *white* finger-keys in the Harpsichord, and the five Artificial ones, by the *black*. But, in Written Music, there are only the eight Natural Notes, and these represented by eight letters of the alphabet, as above: called *Clefs* or *Cliffs*, from being the Key-letters; as the Notes are the Key-notes: and when one or more Artificial Semitones are

to be added, or to be taken away from the Natural Notes, in the course of a piece of Music, *Marks* are affixed in proper places, shewing where this is to be done; in the former case, called *Sharp*, in the latter, *Flat Marks*. These Marks have got the general name of *Signatures* of the different Cliffs; or, what is the same thing, Signatures of the different Key-notes.

IN these views of Temperament, we have had the Major Mode only before us; but the Temperament of the Minor, can easily be conceived from it.

AFTER all, a Tone, as has been said, cannot be divided into two equal parts, and far less into two Semitones: Semitone being greater than the half of a Tone. Many devices, therefore, have been used to improve the Semitonic Scale. For example, two:—Tone greater, consisting of two Intervals, 15:16 and 128:135, or Semitone and Limma; and Tone lesser, of two Intervals, 15:16 and 24:25, the latter called *lesser Semitone*; by making these Intervals change places in the Tone, putting, for example, 15:16 sometimes before, sometimes after 128:135, sometimes before, sometimes after 24:25, several Errors are corrected; although others, greater than Comma, remain. Secondly,
by

by abandoning these Intervals altogether, except Natural Semitone in its own place, and fabricating Artificial ones in their stead, as 16:17, 17:18, 18:19, and others, every species of Error has been reduced even to smaller bulk than Comma; although, unfortunately, the number of Errors has been encreased.

THUS, while the Errors are few, they are great; and while they are small, they are many. The best division of the Tone, undoubtedly, would be that, which left the Errors smallest in bulk and fewest in number; but these two advantages seem incompatible. Theorists have set out, in either the one or the other of these two different routes, to manufacture the Scale, as has seemed best, each, to himself. Every one has had his own Mode of Temperament; but all Modes agree in failing of success.

IN this condition of the Semitonic Scale, the practical Musician has had recourse to various expedients. He has tempered some Intervals, and left others untouched; or confined himself to some Keys, and abandoned others. He has chosen the Key-notes, *C, F, G*, for the Major Mode, or Sharp Music; while he has found *A, D, E*, better suited to Flat Music, or the

Minor Mode. Different Key-notes also have been allotted to different Instruments, as their purpose or construction required. Flutes have begun in *F*; the Hautbois and Violin in *G*. The Harpsichord, being the complete Semitonic Scale itself, finds almost all Keys alike under its power. The Violin, of all Instruments, feels least the bondage of a Tempered Scale. Its *fixed* Notes are only *four*; being the Tune of its four Strings, when the finger does not strike them: called, in that case, *open* Strings. The finger is free to strike, or *stop*, as it is called, all the other Notes, at will: yet it is to be remarked, that if, through habit, these other Notes, which may be called *unfixed*, be struck always in the same precise point, although the Key-note be changed (which we may believe, in ordinary performance, is very often the case), they become really fixed; and the Violin as imperfect an Instrument as the Harpsichord. The human voice escapes all the evils of Temperament.

SUCH is the invention of Temperament: in some respects, both a simple and an ingenious contrivance; enriching, besides, the Scale of Octave with five additional Notes: amounting, hence, to *Twelve* in all; the thirteenth Note, or upper Octave, being accounted the same with the lower. And as each of these Twelve
may

may either be in the Major or in the Minor Mode, the System of Modern Music is said to comprehend *Twenty-four Keys*. Strictly speaking, however, it is rather a System of Twelve different Pitch-keys, diversified, each, by two different Mode-keys.

TEMPERED Music has thus its advantages; and having, besides, for so long a time held an establishment in the world, and accustomed the ear to its expression, it becomes now no very easy matter to be settled, whether it may not be placed upon an equal, if not upon a superior footing to strict Diatonic Music itself; and every attempt, for the future, to attain to perfect Tune, rendered both unnecessary and undesirable.

ON the one hand, in favour of Temperament, it may be pleaded, That it is impossible to arrive at perfect Tune; there neither being, nor can be, according to Rousseau, any perfect Interval, except Octave: That Temperament, next, is exceedingly simple; in the words of Bontempi, *a divine thing*: That, however exceptionable false Tune may be at first, habit renders every thing agreeable, and at last natural: That the Scale is, by Temperament, not only enriched with more Keys, but that Tempered Keys give a *variety* of expression,

pression, in place of the *uniformity* of perfect Tune, where all Keys are alike: That, by diversifying Temperament, which is in the power of every Tuner, an endless scope may be given to Expression, to Novelty, and to Taste.

ON the other hand, the advocates for Diatonic Music may reply, That it ought not to be said, that perfect Tune is unattainable; for ingenious men may one day arise, and teach the musical world how to reach it: That Temperament can hardly be called *simple*, since it is incapable of being defined: That the ear infallibly discovers it to be false; and, therefore, not *divine*: That no habit can so far debauch the ear, as to make it hesitate a moment, in giving the preference to the true Intervals: That, in comparing Tempered Intervals among themselves, the ear invariably determines their merit, in proportion to their different approximations to the true Interval: That Temperament is only endured from the necessity of yielding to it, and from the faint resemblance it bears to true Tune: That the variety of Temperament is the variety of deformity: That a variety and novelty may be admitted in Musical Airs, or in Instruments of Music, but never can be admitted into Scales of Music, that we approve and adopt;
6 for

for that would be the same absurdity, as to admit them into arithmetic and mathematics ; as if two and three could make five in one reign, and could make four in another : That the attempt has been, by every Performer in every modern age, to improve Temperament ; or, in other words, to get rid of it : Finally, That Musicians have honestly been seeking after a true Diatonic System of Tune ; but not having found it, they absurdly extol the Tempered one : having sustained a loss, they say, they have acquired a treasure.

WITHOUT deciding upon this question, strong as the arguments in favour of perfect Tune appear to be, it may only be intimated here, that, in the end of the Third Chapter, a brief view will be given of a Work, entitled an *Essay on Tune* ; in which, besides actually rendering every Interval perfect, in every Key, a number of new Intervals and new Keys are pointed at, and these not arbitrary and tempered, but all arising from the Diatonic System itself, and belonging to it. If this attempt be successful, and can be reduced to practice, it is manifest how much additional weight will thereby be given to the arguments urged against Temperament.

OF COMPOSITION.

HITHERTO we have been inquiring into the Elements of Modern Music, and now proceed to their combination in a Piece, or Song: from examining the materials, we are to contemplate the structure.

HERE is a great subject in Music, and called *Composition*: sometimes *Modulation*, in an extensive sense. A vast fabric is before us; many nations and ages having joined to rear it. What we wish for here, however, if the obscurity that hovers around may permit, is, to behold only some of the main parts of the building, and the pillars upon which they rest. The simpler Composition seems to have had by far the greatest power over mankind: the complex and refined has been felt only by the few; and, on that account, we have less inducement to study its nature and rules.

WHEN Musical Notes are sounded in succession, one at a time, the Composition is called *Melody*; and when they are sounded, two or more at a time, it is called *Harmony*: Harmony being, thus, two or more Melodies, going forward at once.

SUPPOSE

SUPPOSE a number of Notes, one at a time, to be founded in our hearing. We mark diligently, if there be any agreement between them; particularly, if after the first Note, which we naturally make the Measure, or Key, of the rest, its *Fifth*, or *Third*, or *Octave*, be frequently struck. If we do not find this to be the case, the Music is wild and unintelligible to the ear: the Notes are unconnected; and the Song in disorder and delirium. On the other hand, if all the Notes that follow, be in agreement with the first or Key-note, and if that Key-note itself be frequently repeated, assisting thereby our memory, we understand the Music; and, according as the Notes are arranged with more or less taste, we are more or less delighted.

HENCE seem derived the Rules, that, in a Song or *Air*, the Key-note should begin, and all the rest be in concord with it; and not only begin and end the Piece, but also begin and end ^{many of the} ~~every~~ Strains, into which the Piece may be divided. Ending upon the Key-note, called the *Cadence* upon the Key, must also be performed by plain and easy steps: for example, the last Cadence must be ushered in by a *Fifth*; a Note in the simplest relation to the Key. In Harmony, where several Notes at once may begin and end the Piece, the

P

Note

Note of that Melody, or *Part*, which is called the *Bass*, or grave Melody, is required to be the Key-note; the graveſt Part being naturally conſidered as the foundation of the other Parts.

CONTINUING ſtill to liſten to a Melody, we may happen frequently to hear one or more Notes, not in direct agreement with the Key-note; and yet the ear not offended, but pleaſed. The reaſon we perceive to be, is, that theſe Notes, although not in direct agreement with the Key-note, are yet in direct agreement with one another; and that particular Note which uſhered them in, is juſtly held to be *their* Key-note. They have, thus, only an indirect agreement with the old Key-note, by means of the new Key-note; which laſt has a direct agreement with the old, being its *Fifth*, or ſtanding in ſome ſuch ſimple relation to it. Nor does it long continue to be the Key-note; the Melody returning back again to the old Key, and always ending upon it. If otherwiſe, and the new Key-note have only a remote relation to the old, and the Melody continue too long in it, the ear is diſpleaſed, and the Muſic feels intricate and obſcure.

LISTENING ſtill farther to a Muſician, we obſerve him, at times, in the courſe of one new Key, to paſs
into

into another, by means of a third Key-note; into a fourth Key; and so on: but under the restrictions already mentioned, and returning backwards again, perspicuously and gradually, to the first Key-note, which is always the principal Key, bearing rule over the whole Song, and to which all the other Keys are subordinate. In these cases, he is said to *modulate* into new Keys: and Modulation, in this limited sense, signifies a new channel opened occasionally for the Melody; giving Embellishment thereby to Music.

THE most easy and pleasing Modulation will naturally be into Key-notes, having a simple relation to the principal Key-note: and where, also, a number of Notes are *common* both to the old and new Key; especially where any of the principal Notes, as *Fundamental*, *Third*, or *Fifth*, are found in both. Of all

Key.

C D E F G A B c d e f g a b cc
|.....T.....t.....s.....T.....t.....T.....s.....T.....t.....s.....T.....t.....T.....s.

Notes, the *Fifth*, or G, fulfils most these conditions; and, next to it, the *Fourth*, or F. This F, being *Fifth* in descending from c, is truly another

Fifth; *G* being thus the *Fifth ascending*, and *F* the *Fifth descending*: called by us the two *Adjuncts* of the Principal Key; and by the French, the *Dominant* and *Subdominant*. It will easily be seen, that the Keys of *G* and *F* agree with that of *C*, in being Major Keys; and also, that all the Notes in *G* and *F* are common also to *C*, except the Note *f* or *F* in the Key of *G*, which has to be raised into *sharp*; and the Note *B* in the Key of *F*, which has to be lowered into *flat*. Indeed, the Notes *A* and *D* or *D*, the one in the Key of *G*, the other of *F*, should likewise be altered; but hitherto that accuracy has been dispensed with.

NEXT in rank to these *two Fifths*, as they may be called, come the *two Thirds* *E* and *A*; for *E* is Third *ascending* above, and *A* is Third *descending* below, *c*; and called by the French, the *Mediant* and *Submediant* of the Key. The agreement here is weaker. In both, the Mode is changed into Minor. In the Key of *A*, the two principal Sounds *c* and *e* are common, however, to that of *C*; but *d* must be slightly altered. In the Key of *E*, the principal Sounds *E* and *G* are also common; but *F* must be considerably altered: and, in the case of Harmony, some other alterations are found necessary in these Keys. Modulation by
Fifths,

Fifths, we find, preserves the Mode, while that by *Thirds* changes it; yet the latter is often practised.

MODULATION can be carried into other and different Key-notes; but defects in the conditions mentioned, impair its beauty. It is plain, much will depend on the Mode we modulate from; one case supplying more or less *common* Notes than another. Nothing is more usual, for example, than to pass from the Major to the Minor of *C*; there being only required ^B*E* and *A flat*, and there being *C* and *G*, two principal Notes, in common. We can pass, also, from the same Major of *C*, to the Minor Modes of *E* and *D*.

THE order in which new Keys may be introduced, their number, and the time of their continuance, it is manifest, must depend on the purposes of the Piece; and no universal rules can be given. Obscurity and violence only are debarred. The first Cadence has been recommended to be on the principal Key-note, by which it sets out, a second time, the Key; and the subsequent Cadences, in general, upon the *Fifth*, *Third*, *Sixth*, *Second*, *Fourth*, of the Key, in order; or, in other words, these Notes are to become successively new Key-notes. Setting out in the Minor Mode, the new
Keys

Keys recommended, have been, in order, the *Third*, *Fifth*, *Fourth*, *Sixth*. But while writers lay down these Rules, they always admit, that there are many occasions, in which they may be set aside.

To compose an *Air*, requires the enthusiasm of the Fine Arts. In vain, without this, are the Rules of Music. That Composer is happy, who can embellish the great and the good feelings of the mind of man: every thing else is whim and wretchedness; or, what is worse than both, mediocrity. Keys may be multiplied, variety be given to Modulation, Music become learned; but what follows? The Performer goes farther and farther out of sight, till, at last, he disappears. Yet neither is Melody to be too regular and plain. In the Scottish Music, some of the finest Melodies in Europe we find violating the great law, that the last Cadence should be upon the Key. Nothing, sometimes, misleads so much as the very term, *Rule*: for, in the face of both Nature and Art, it presumes to make a number of different things the same thing. And, after all, Rules in every Fine Art have made their appearance, long after the great Artist has been no more. He followed a fine Genius; and left it to others, to suppose he followed

lowed a Plan, and to trace the fancied directories which guided him to fame.

FEW things appear so dark to those who are unacquainted with Music, as Modulation. Something almost magical seems to them to lie in a Key-note, and in the changing of a Key. I have endeavoured to throw light upon this subject, by a plain analysis; and the reader will be pleased farther to accept of an illustration, taken from the composition of Words in a Sentence; there being no little analogy between the two cases. Take a Sentence such as the following: "They now began to
" put their designs into execution." Here all is plain, and smoothly flowing: the Sentence may be said to be, all in one Key; and the Key-note to be, these words, "They now began," or, "They." But suppose we read thus: "They now began, Their enemies in the
" mean while opposing, To put their designs into exe-
" cution." Here comes in a new Key, "Their enemies," interrupting the old Key-note for a time, till at length a return is made to it again, at, "To put." A new channel is opened, and known by the name of *Parenthesis*. There is a concord, however, between the new and old Key; and this concord will be diminished, if we read, "They now began, Why did their enemies
" not oppose them? To put their designs into exe-
" cution."

“ cution.” The Modulation becomes abrupt and violent. Farther, suppose we read, “ They now began
“ [Their enemies in the mean while (And few were
“ aware of it) opposing] To put their designs into
“ execution.” Here the writer has modulated into a third Key, “ And few were,” and at last returns to the Principal Key of the Piece or Sentence, at the Note or Word “ To put.” We have Parenthesis within Parenthesis; a style which may seem faulty and involved, but in which Demosthenes rejoiced; and which every Speaker, who can catch the velocity and fire of Demosthenes, will insensibly imitate. The Orator takes many particulars at once under his eye; and trains his hearer to grasp as wide as himself. Sentences of this kind occurring, come with an impulse upon the Mind; calling upon her, to excite herself to vivacity and to comprehension. From this comparative view, which, after all, is but a humiliating one to Music, we may conceive the fine effects of Musical Modulation; much more exercise being thereby given to the Mind, and much more spirit and refinement to the Melody: And were it not to anticipate, it could be here remarked, that the Inversions in the Ancient Tongues, were, in reality, like the Modulations into new Keys in Music, and attended with similar effects.

HARMONY,

HARMONY, as we have said, is two or more Notes, sounding at the same time.

SUPPOSE we hear a great number of Notes; for example, the whole Notes of several Octaves sounding at once. The number proves too great for the ear; or rather, their Harmony displeases it. We chuse only a small number; and those in pleasing Harmony with one another.

WE recollect here the physical law mentioned in the beginning of this Chapter, that, in a musical body, such as a Chord, while the whole is vibrating, the parts also vibrate; and that the Sound of some of the parts, the Half, the Third, the Fourth, and Fifth, is even audible. Here is a Harmony of four Notes, yielded by Physics. The Sound of the half part, we find to be the *Eighth* or *Octave* above that of the whole: of the third part, to be the *Twelfth* above that of the whole; that is, the Octave above the Interval of *Fifth*: of the fourth part, to be the *Fifteenth* above that of the whole; that is, the *Double Octave* above the whole: and of the fifth part, to be the *Seventeenth greater* above that of the whole; that is, the Double Octave above the Interval of *Third greater*. We have thus an *Eighth*,
Q
Twelfth,

Twelfth, Fifteenth, and Seventeenth; or, in other words, an *Octave, Octave of Fifth, Double Octave, and Double Octave of Third*, all accompanying the principal Sound. They are called, as has been said, its *Harmonics*: four in number; and the principal or gravest Sound, the *Fundamental*. Now, in fact, this Harmony of Physics, consisting of a grave Sound and its four Harmonics, is, of all other Harmonies, when standing detached, as will afterwards appear, the most pleasing to the organ of hearing.

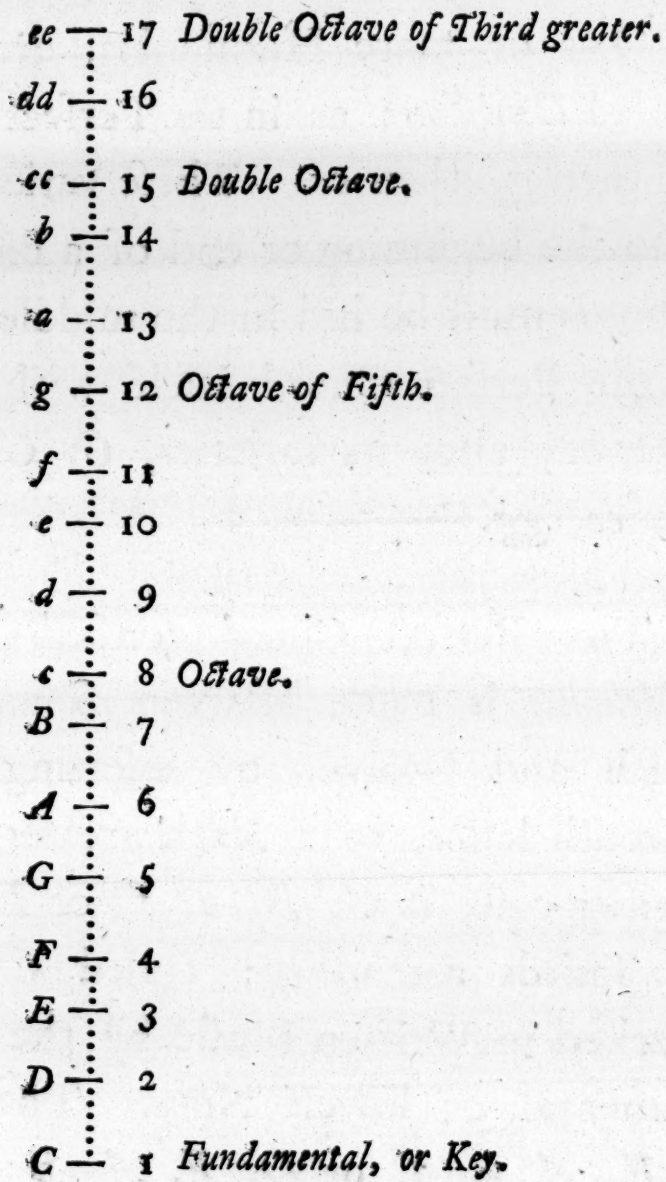
Two or more Sounds in Harmony, are called a *Chord*; and a Chord, composed of a Fundamental Note, and its four Harmonics, of Octave, Octave of Fifth, Double Octave, and Double Octave of Third greater, is called, by way of eminence, the *Perfect Chord*.

THE letters of the Perfect Chord, as represented in the next page, are, *C, c, g, cc, ee*: the numbers are, 1, 8, 12, 15, 17. And *C* is said to *carry* the Perfect Chord.

IN the Perfect Chord, *ee* may be brought down into *e* or into *E*; and *g* into *G*; but were these few varieties only to be practised, the ear would be cloyed. The fine regular Perfect Chord is confined chiefly to the beginning

ginning and end of a Piece, or of a Strain, or of a

The Perfect Chord.



Bar, where Harmony must be perfect; while various methods are used to alter and diversify Chords, when in

Q 2

a middle

a middle situation. Harmonics are omitted: Notes are added: Notes are substituted: Chords are inverted: there is a doubling of the *Parts*.

ONE or more Harmonics, dropped in the Chord, is called *Omission*; as in the Perfect Chord, first dropping *c*, then *g*, then *cc*. These varieties may find admission into the beginning or end of a Piece; but the following Chords must be hid in the middle, *C, E, G, c*, which is the Perfect Chord itself within the bounds of one Octave; also, its varieties, *C, G*; *C, c, e, g*; and *C, cc, ee, gg*.

The perfect Chord consists of Fundamental Third, Fifth, Octave

THE Perfect Chord consisting of *C, E, G, c*, an Addition is made between *G* and *c*; that is, between Fifth and Octave, by inserting occasionally either a Seventh lesser, or a Sixth greater. The Chord, in the former case, is *G, B, d, f*, or *D, F, A, c*; composed of Thirds ascending: called *Chord of Seventh*, and marked in Written Music by the figure 7 over its fundamental or lowest Note. The Chord in the latter, is *F, A, c, d*, or *D, F, A, B*; called *Chord of Sixth greater*; and figured with a 6.

NOTES are *substituted* in place of the Harmonics, to disappoint, for a while, the ear; but, at last, to give way

way to the proper Harmonic. Thus the Fourth may supplant the Third; and the Ninth, the Octave; or both these may take place at once. Other substitutions are practised; and each case has its own figure.

ALL these Chords hitherto treated, are *Erect*; or having their Fundamentals in the lowest place; and they are *Inverted*, by placing an Harmonic below the Fundamental. The Perfect Chord *C, E, G, c*, may be inverted into *E, G, c, e*; called a *Chord of the Sixth and Third*: *G* being a Third, and *c* a Sixth above *E*: or into *G, c, e, g*; called a *Chord of the Sixth and Fourth*. The Chord of Seventh, *G, B, d, f*, by placing *B* or *d* or *f* lowest, has three Inversions; and the same Chord *D, F, A, c*, may have as many. The Chord of Sixth greater is also capable of different Inversions; and so also are Chords by Substitution. And all these Inverted Chords have their different figures. Inverted Chords, being defective Harmony, must be placed in the middle of the Strain; every Chord, except the Perfect, being called *Dissonant* by Musicians. Before a *Dissonant Chord* be introduced, it is to be *prepared*; and before it be dropped, it is to be *resolved*: operations which we need not particularly explain, but which consist in paving the way for such a Chord, both when

when it approaches and when it retires, that so rough a transition may be made smoother to the Ear. On the subject of Inversion, we may here foresee a difficulty which has occurred to Musicians, about what Notes are really Fundamental and what Harmonic.

VARIETY is also given, by *Doubling* some of the *Parts*: that is, by conjoining a Note and its Octave; thereby rendering it stronger and more brilliant. In the Final Chord, a lustre is, by this means, given to the Fundamental Note; and in Middle Chords, by Doubling of Fifths and Thirds, an obscurity is thrown upon the same Fundamental, and perfection abated: a powerful engine, and requiring dexterity to manage it.

WHAT has been said, refers to Harmony in the Major Mode; but, with the proper variations, can be applied to the Minor or Flat Harmony. Only in the Perfect Chord of Flat Harmony, Third lesser is often omitted, or placed by Inversion below the Fundamental, on account of its too powerful effect in calling the attention to itself.

IN Music of both Modes, we naturally look for some bond, connecting Chords with those which go
8 before,

Before, and those which follow after, themselves. Hence, in successive Chords, has a Sound common to both been required; and before the Final Chord, or Cadence on the Key, the Fifth, its principal Adjunct, has to be the Fundamental ~~in~~ a Chord of Sharp *and flat* Harmony; and the Sixth, in one of Flat: called *Leading Chords*, from leading into the Key.

FROM the nature of Chords, as we have thus surveyed them, some idea of a *Concert* in Music begins to emerge to our view. We have discovered a Chord to be a *Whole*, composed of its *Parts*. A Concert is that Whole; having its *Parts* distributed among different Musicians and Instruments. The general compass, within which they all should lie, seems to be that of the Perfect Chord, or Double Octave and Third: the region of beauty; and removed alike from either extremes. The merit of the Composer will consist in choosing such Chords, that every Note may embellish another; all tend to one end; and maintain an Unity of the Piece. When this is accomplished, we have the last efforts of Harmony.

FROM the Unity required, we look for some *Principal Part*, to which all the rest should be subordinate.

Which

Which of the Parts is fitted for that pre-eminence?

That Part, it may be answered, which ^{is the best} lies nearly in

~~the middle, between the extremes of acuteness and~~

~~gravity~~; and which can be performed, in general, with

most ease by the human Voice. Hence has that acute

Melody, called the *Treble*, been held the *Shining Part*

in a Concert; from having committed to it, the prin-

cipal share of the Song. And it is fitted for its office,

being, of all the Parts, the most eloquent; for it can

move in very small Intervals, like the Voice in speaking,

as well as leap into very large ones, as in singing. The

Lower Parts are too heavy and unwieldy, either to

take short light steps, or to make jumps to a distance.

A *Bass*, the technical name of the Lowest Part, moves

hence generally by Thirds and Fourths, rather than by

Seconds; and when, by the nature of the Chord, the

Bass is required to ascend into a Fifth or Sixth, it rather

makes a shorter stride, taking their lower Octaves, by

descending a Fourth or Third: *ascending* an Interval,

and *descending* into its Octave, being held the same

things in Music. When there is only one Treble and

Bass, a good share of the Melody may be given to the

latter; but if a second or lower Treble be added, that

second must be ~~the Principal Part~~, (and the Bass confined

take away the melody from the Bass to

~~to Fundamental Chords, or, as they have been called,~~
more to Fundamental Progressions.

ALTHOUGH we have, in effect, treated of the Fundamental and Thorough Bafs, yet, for the fake of simplicity, the distinction between the two has not yet been exprefsly made.

WHEN a Bafs is ^{*attended with*} ~~composed entirely of~~ Perfect Chords, Chords of Seventh, Chords of Sixth greater, and of no other, all three Erect, or having their Fundamental Note in the lowest place, it is called a *Fundamental Bafs*. In composing, or *setting*, as it is called, such a Bafs for a Treble Part, or Melody, there ^{*may*} ~~must~~, in general, be a Chord in the Bafs, for every ^{*principal*} Note in the Treble; and that Chord must always have one of its Notes, the same with that which is in the Treble. For example, if the Note in the Treble be any of these three, *C*, *E*, or *G*, it is manifest, the Perfect Chord, which is *C E G*, will form a proper Bafs for any of the three; because it has one Note, the same with each. Three different Notes may thus have the same Fundamental Bafs: and, on the other hand, it may easily be conceived, how the same Treble may have different Baffes. If the Treble Notes be *D*, *F*, *A*,

R

or

or *B*, the Chord of Seventh, or the Chord of Sixth greater, containing these Notes, can supply them with a Fundamental Bass. In the succession of these Fundamental Chords to one another, their Fundamental Notes must have a simple relation, or, in the words of the Science, be Fundamentals or Harmonics to each other; from which this Bass cannot ^{generally} proceed by Seconds, or what is called *Diatonic Intervals*; in place of which, it is either monotonous, keeping the same Pitch, or takes the larger leaps of Fourths and Fifths. It will be at once seen, how little variety there is in this Bass.

ON the other hand, that Bass which is composed chiefly of Inverted Chords, is called the *Thorough Bass*; and is manifestly a Treble with respect to the Fundamental Bass: for it displaces the lowest or Fundamental Note, moving it upwards by Octave. It is plain also, that the lowest or Fundamental Notes in the Thorough-bass Chords, can proceed by Diatonic Intervals, or Seconds; for, while they may be, in one sense, Fundamental Notes, and are called so, they are still, in a greater sense, only Harmonics. Hence is the Thorough Bass fitted for great Variety, and also, from its small Intervals, adapted to Singing.

THE Fundamental Bass, from its ease and lusciousness, being thus seldom *set*, and used only on occasions, as in the beginning or end of a Strain, the Inverted Chords derived from it, being made to *continue*, or accompany the Treble, *through* the whole Song, have got the name of *Basse Continuée* and *Thorough Bass*. Its Chords, besides having a full and fine Harmony in themselves, can give great embellishment and expression to the Principal and *Upper* Parts, which are committed to separate Instruments or Voices. One Concert is thus made, in some measure, to accompany another: and the invention is ingenious and deep. The Fundamental Bass is the child of Simplicity, or of *Nature*, as Musicians are pleased to speak: the Thorough Bass is the offspring of Art and of Taste. All Musicians can *be taught to* *set* the Fundamental Bass; none but Musicians of Taste can set the *Continuée*.

A FEW words remain, upon the technical and mechanical part of this subject.

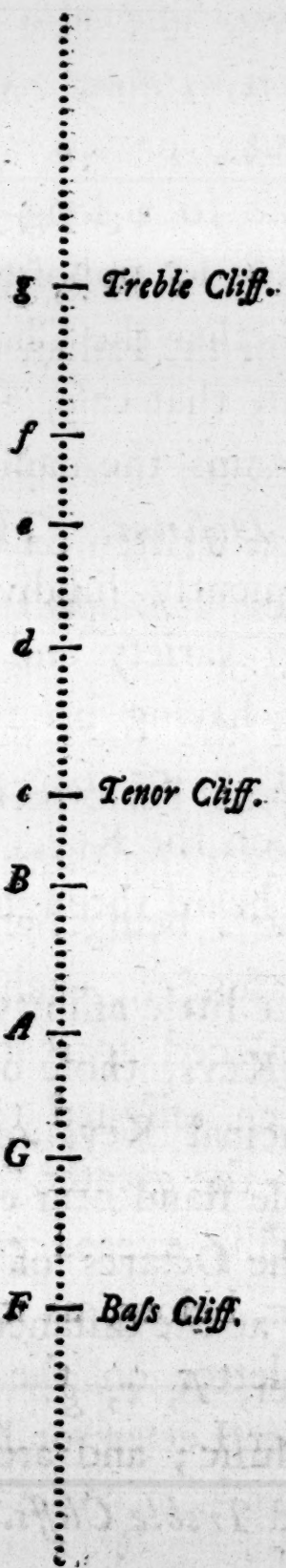
ALTHOUGH the *Bars* in Harmony be all of the same length in every Part, the Mind not being able to follow two different rythmical motions at once, yet the number of Notes in the different Bars may either be equal or unequal. When equal, and for each Note in one Part

there is another in all the other Parts, standing in *opposite points* directly above or below, the Composition is called *Counterpoint*, and also *Descant*; but distinguished by the epithet, *Plain*. When unequal, and a short Note and Pause, or several short Notes in one Part, are set opposite to a long Note in another; or when one long Note is set opposite to two or more, or a whole passage; whether the Chords be Perfect or Dissonant, Harmony, in that case, from a brilliancy given to its expression, obtains the name of *Figurate*, *Ornamental*, and *Florid Descant*. The Notes in the *Upper Parts* are here frequently subdivided, or broken into smaller ones, giving variety and grace to the subject, although sometimes having no relation to the Chord itself. In the Musette, or Bag-pipe, the whole Tune is Notes broken upon the Key, as Fundamental; and this Fundamental is heard throughout.

ON account of the little affinity, and many false Intervals in the other Keys, those only of *C*, *F*, and *G*, are chosen for principal Keys or Cliffs in a musical Piece. Yet, as those stand near each other, and would crowd the Parts, the Octaves of *C* and *G* are taken, standing successively at the distance of Fifths above each other, in this manner, *F*, *c*, *g*. They have each their Marks in Written Music; and are known by the names of *Bass*, *Tenor*, and *Treble Cliffs*.

THE

THE CLIFFS OF MUSIC.



THESE

THESE Cliffs accommodate Music in *three Parts* only; and when more than three, the new Parts take the same Cliffs, but at different Pitches. Thus in Music in six Parts, both *First* and *Second Treble* begin at *g*: *Tenor* and *Counter Tenor* at *c*: *Bass* and *Counter Bass* at *F*. Music in four Parts, probably the most perfect of all, consists of *Bass*, *Tenor*, *Counter Tenor*, and *Treble Cliffs*: in the Italian tongue, *Basso*, *Tenore*, *Contralto*, *Soprano*.

WERE all the Parts written on the same *Staff* of ten, fifteen, or more lines, it might frequently happen, that the Notes of two or more Parts might coincide in place; especially if the lines of the Staff were few: and hence the different Performers might be uncertain, to which of themselves the Note belonged. A general Staff for all the Parts being hence liable to confusion, it has been taken asunder; each Cliff cut out of the general Staff, and placed apart on a Staff of its own. *Five* lines have been assigned to each Cliff; being a region within which the greater part of its Notes move: when they occasionally exceed its bounds, short lines are drawn above or below, as may be required. The place of the Cliff-letter on the Staff determines the places of all the other Letters or Notes; and is high, if the

the Part have a propensity to descend, giving it thereby scope; and low, if the contrary. Treble Cliffs are for female voices; the others, for male voices: the Pitch of Instruments depends on their structure. Yet these rules for the regions of the Parts are only general; for the Parts can pass, at will, over their boundaries on both sides. The Bass can mount up to the sphere of the Treble: the Treble shoot down to the level of the Bass, or even get below it. Yet, upon the whole, the Parts have regions peculiar to themselves; and this is the case in regular and chaste Harmony: when otherwise, we have often nothing but disorder and caprice.

A SINGLE Part for the Voice, is called *Air* and *Recitative*: the former partaking more of Music, the latter of Speech. A single Part for an Instrument, is called *Tune*, and sometimes *Symphony*; for Symphony generally means Harmony, or Music-in-Parts. A Symphony at the beginning of a Piece, preceding the Air or Recitative, is called *Prelude* or *Overture*: in the middle, an *Interlude*.

SUCH is the outline of Harmony in Modern Music. The subject is complex, even in the general manner in which

which it has been here traced; and, if pursued more particular, would become intricate and endless. We may judge of the metamorphoses of Chords, from the Perfect Chord itself, being susceptible of near twenty variations. From the multitude of Rules in Harmony, we may guess also at the number of what are called *Licences*: for wherever there are many Rules, there are many Exceptions. We have before us a number of Notes, changing almost endlessly their places and their names; and we are not long engaged in following so mutable an object as licentious Harmony through all its transformations, before we are fatigued. We tire at beholding so many new shapes and sizes: the very head aches, in studying them. But it is enough for the philosopher and for men in general, to know a few of the principal routes, in which Harmony sets out: the people of the profession are to pursue them. And, after all, what advantage is there in multiplying refinements? What benefit from a fantastic ingenuity? A number of new Chords have, of late years, been proposed for trial; but what would be the effect? Would they add to the number of our musical pleasures? Truly, in place of charming a polished assembly of young and old of both sexes, they might give only a solitary gratification; a feast to a mathematician. It

hath been both justly and profoundly observed, that there are many things, which, in some future time, may be turned to advantage, although at present we cannot foresee their use; but surely there are things, which, to all eternity, would continue unproductive of human good.

It is to be remarked, that the Doctrine of Composition has been limited entirely to Tune. Loud and low, smooth and rough, are hitherto untouched: even short and long Movement is quite unfettled. Much Taste and Judgment might be displayed in the Composition of such powerful qualities of Sound; and great expression be given, by them, to Pieces, whose merit, in other respects, were small. But we have only the Science of Keys and of Chords. And even that is incomplete; the varieties of Harmony and of Melody, corresponding to varieties of subject, having never been reduced to any theory. The great Composer has, indeed, actually adapted these to his subject; but the Principles on which he has gone, have not yet been developed by Philosophy. We have had Homers in Music, but no Aristotle. Indeed it is to be acknowledged, that precision can hardly be attained, there being so many species of the same Passion, separated

S

only

only by shades ; so that the Tune or Time applicable to the *Passion*, in general only, can be the subject of Rule. Yet even this has not been done. Who has studied, even in general, the Movement, the Pitch, the Song of the Passions ? Were Tune and Time, in the mean while, regulated by their subjects with any degree of accuracy, even small, we should have this advantage at least, of knowing things by their proper names. Certain Movements, certain Airs, would be stamped, in effect, with the names of puerility, of caprice, or of depravity. The Public would know this, almost as well as if those names were written at the beginning of the Piece ; and the Performer durst not presume to say, he was giving them a good Music. The vogue of *Execution* would be at an end ; and that Performer, whose only merit was to play *fast*, would be dismissed for ever from those polished assemblies, where he now, through their facility and false Taste, reigns a Dictator.

WE observe also, that the obscurity in this subject of Composition, and the limits that are set to it, are in a great measure the offspring of the Semitonic Scale. For although the Rules are most of them good, so far as they go, yet the genuine source from which they
spring

spring being hidden and disguised in the Scale of Semitones, their beauty can neither be properly explained, nor their number enlarged; and hence the want of arrangement and science in the subject, as it at present stands. For example, musical writers have clear enough light upon the subject of common Chords and Discords, their successions, inversions, and omissions; but when they come to treat of Substitution and Supposition, with the introduction of extreme sharp and extreme flat Chords, they have no distinct view of the source from which these are derived, of the true pitch of the Notes, and of the true relations among their Intervals. An *Essay upon Tune*, already mentioned, and afterwards to be explained, leads to the knowledge of this subject; and farther, from that Essay it appears, that could the true Notes be at all times struck, new Notes arising, new Keys might hence be founded, and a latitude given to Modulation, almost without bounds. The system would become more simple; and yet the Parts more numerous: a mark of perfection. But hitherto ingenuity has been employed more to palliate than to eradicate the evil; and Musicians have even thought of profiting, on some occasions, by Temperament. Tartini quotes, with much approbation, the opinion of a Padre Valloti, *Maestro di Capella* in Padua, that Tem-

perament may give a fine *chiaro-oscuro* to practice on the Organ, if thrown entirely among the black Keys, or artificial Notes; the white remaining unaffected. And this, probably, is the best idea for practice; yet it is to be imagined, that the Diatonic Scale itself, if skilfully followed out, might yield a still finer *chiaro-oscuro*.

LASTLY, On the subject of Composition, we may readily believe, that, as many speculations have been made upon the comparative merit of its two branches, Melody and Harmony, writers have taken sides: some preferring the one; some, the other. A refined Harmonist, feeling a superiority over the plain Composer of a single Part, is disposed to conceive Harmony far above the level of Melody. M. Rameau speaks of Melody, as a thing which chiefly strikes a "*l'homme borné*:" and when he says so, the *l'homme borné* he has in his eye, is M. D'Alembert himself; to whom, by the way, he stands much indebted. But Rameau forgot that the human race are *bornés*. M. Rousseau, with ideas quite opposite, talks of Harmony as a Gothic barbarous invention. Tartini, abler than them both to determine the question, contents himself with recurring to facts. "I have always observed two things," says he: "in
"modulating

“modulating through many Keys, the hearer disregards
“the Composition, and is only attentive to the simplest
“Parts: secondly, among all nations, simple old Me-
“lodies are most popular.”

THERE seems little doubt, if we speak of mankind in general, that Melody is to them almost the whole of Music. Not that Harmony wants charms; for she has charms, and still more powerful than those of Melody; but study and pains are required to understand them. Harmony is the amusement of the learned and of the few: Melody, that Voice which nations hear and obey.

YET why has Music been viewed as *two* things, and at war within itself? It is not Nature that has opposed Melody and Harmony to one another: for what else is Harmony, but Melody strengthened and embellished; all its Notes uniting to form *one* Note in perfect beauty? Harmony is hence, unquestionably, the most perfect and excellent Music. Why then has it not been preferred by all mankind? The answer is too plain: It is almost impossible to produce Harmony. That strict and precious *Unity* we have been speaking of, can hardly be maintained by all the art of man; one *Part* is out of tune to another; one Instrument drowns another; or,
what

what is worst, and not the least frequent, the Composition itself wants Unity. All these causes so often concurring, no wonder Harmony loses her power: that power, which, when in a happy moment she attains, becomes more than magic upon the hearer; lifting him up from earth to heaven. Even the different Sounds of Instruments and of Voices, is enough to distract an ear unaccustomed to a Concert; and to make the finest Piece unintelligible. It is required, that the hearer be learned; and also, that he come prepared; that is, have contracted an artificial deafness to bad Harmony. The objections against Harmony are thus chiefly against the performance of Harmony; for, otherwise, study and experience would soon lead on the hearer to understand and to enjoy it. The same study is required in the other Arts. We do not so readily understand an Epic Poem, as we do an Ode or a Pastoral; yet an Epic Poem is the master-piece of Poetry: and a well-performed Concert is the highest pleasure which Music can convey to the ear of man.

CHAPTER SECOND.

Theory of Ancient Music.

UPON the decline of the Arts, those consigned to perishable materials, as paper, suffer most. The Column and Statue can resist the elements; fire, and water, and time. They can lie a thousand barbarous years under ground, to be dug up and admired by new generations of polished society. Painting, also, can survive in plaster. But Books and Papers are preserved chiefly by good chance; with this difference in their lot, that while the Poem and History are objects of value even to the illiterate and barbarous, and therefore in less hazard of perishing, those Writings that refer to the Arts, especially such of them whose practice has almost or altogether ceased, have nothing to look for but destruction. Hence is it, that the Venus of the Medici, the Hercules of Farnese, exist at this day;

day; and, surviving another devastation of mankind, may, in future ages of literature, still continue to adorn the galleries of Princes; while no monument remains of the ancient Musicians, Terpander, Timotheus, Phrynis. Were it not for three short Hymns, ascribed to a Greek Poet, Dionysius, and for a Pythic of Pindar, preserved with musical Notes, together with the Chaunts of Ambrose and Gregory, relics of ancient Music borrowed into the service of the Church, all memorial, save what is contained in books of theory, would have been utterly lost.

WE turn to a very different object from that which we have been last surveying: for heat seems almost not more different from cold, the south not farther removed from the north, than Ancient from Modern Music. Yet it is to be acknowledged, that, in many respects, we do not clearly discern in what that difference consists: Modern Music is before our eyes, and we can examine it; the Ancient has long disappeared. “Hitherto,” says Tartini, when entering on this subject, “I have sailed on a sea of my own, and my course was sure; but now, steering into another unknown, I know not what may befall me.”

ANCIENT

ANCIENT Science is known from all other, by comprehensive views. The powers of generalizing would seem to have been then stronger. Let those who find pleasure in it, declaim against the fancies of old philosophers: their bold arrangements, their distinctions, their subtlety, know no parallel. With the same latitude that they treated other subjects, they treated Music. The whole constitution of Nature was the first example they produced of Harmony: the Muses presiding over all the Sciences: Music, the name of every Art: the faculties of the Mind, the motions and members of the Body, the parts of a Statue, all in musical proportion.

DESCENDING from those heights, where they had been contemplating Music both in bodies and in motions, they at last limited Music to Motion. And, in treating this Music, they divided it into a number of general branches, corresponding to the various subjects to which it referred: Tune, Time, Pantomime, Dance, and others. Of which the two first only come here under our examination.

THE Science of *Tune* they expressed by the term Ἀρμονική, *Harmonica*: not extending to Harmony in
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the modern sense of the word, but referring entirely to the Scale of Music, and to Melody. That part referring to the Scale, was variously divided, and had various names, needless here to be followed; the general title of *Musica Harmonica* being sufficient. The other part referring to Melody, was called by them, *Melopoëia*.

Time, in ancient Music, was called *Rythmus*: and *Rythmus* included *Metrum*. And hence the two doctrines of the *Musica Rythmica* and of the *Musica Metrica*: the former of a more general, and the latter of a more particular nature.

OF THE MUSICA HARMONICA.

WE are to fancy ourselves sitting by the old Harpers of Greece, and listening to the Notes which they sounded on the Lyre. If history is to be believed, we should hear a great variety of Intervals; and these Intervals disposing themselves into several classes: in other words, we should distinguish several *Scales* of Tune, known among the Ancients by the name of *Genera*.

THERE is reason to believe, that many *Genera* of a wild, or defective, or irregular nature, took place in the early times; till, at last, they subsided into three; and known by names famous in Ancient Music: the *Diatonum*, the *Chroma*, and the *Harmonia* or *Enharmonium*.

UPON continuing our attention, we find, that, although the *Genera* be very different from one another, they all agree in certain Notes. Setting out all three with the same first Note, they have, each, the second and the third of the Scale different; but all agree in the same fourth Note. After this fourth, if the Scales be continued, the fifth and sixth Notes are different in each *Genus*; but the seventh, the same in all: or if it happen that a Note be thrown in after the fourth, and hence the fifth also, common to all, then are the sixth and seventh different in each *Genus*, and the eighth the same in all. Proceeding beyond the eighth, they all differ in the ninth and tenth, but agree in the eleventh. And passing the eleventh, they all differ in the twelfth and thirteenth, but agree in the fourteenth: or if it happen that a Note be thrown in after the eleventh, and hence the twelfth also, common to all, then are the thirteenth and fourteenth different in each *Genus*; and

the fifteenth the same in all. If we go still on, we meet repetitions of what is past. Thus does it happen, that the first and fourth Notes in order, continuing the progress ever so far, are the same in all the *Genera*; while the second and third are always different. And hence have the first and fourth obtained the name of *ἑσώτες*, *standing*; being fixed in all; while the second and third are termed *κινῆτοι*, *moveable*; or peculiar to each.

EXAMINING into the relation which the first and fourth Note, or String, bear to one another, we find, that, while the first performs three vibrations, the fourth performs four; and hence their proportion is 3:4; an Interval which we already know to be that of a perfect *Fourth*, or, as it is called in the Greek tongue, a *Diateffaron*. All the *Genera* thus agree in having the same *Diateffaron*. The ancient stringed Instruments not being performed upon as ours, each String having only one Note; while, by applying the finger at different points, ours can yield several Notes, it is manifest the *Diateffaron* would require four Strings or Chords: that is, a *Tetrachord*-instrument. *Tetrachord* came thus to mean the same thing as *Diateffaron*, and to be used for it: and hence so frequent mention
of

of Tetrachord in ancient Music; being as distinguished an Interval, as *Octave* in the modern.

A *Genus* being thus, as we read in Euclid, “ a certain division of four Sounds,” we have clear accounts how these four were divided and arranged.

IN the *Diatonum*, the second String or Note in the Scale, was placed a Semitone above the first; and the third, a Tone above the second; leaving thus an Interval of another Tone between itself and the upper String of the Tetrachord. As the ancients had more than two or three different Tones, also a great number of Semitones; and of consequence did not speak of *Tone greater* and *Tone lesser*, *Semitone greater* and *lesser*, as the moderns do; in place of *T* and *t*, the Roman *T* may be used to express their general Tone; and the Roman *s*, to express their general Semitone.

THE *Chroma* placed its second String a Semitone above the first; and the third, a Semitone above the second; leaving thus an Interval of a *Third lesser*, or *Tribemitone*, between itself and the upper String of the Tetrachord.

THE *Enharmonium* placed its second String a *Diesis* (d), or fourth part of a Tone, above the first ; and the third, another *Diesis* above the second ; leaving thus an Interval of a *Third greater*, or *Ditone*, between itself and the upper String of the Tetrachord.

TETRA-

TETRACHORDS OF ANCIENT GREECE.

Tetrachord of the Diatonium.

Key.
 $\begin{matrix} E & & F & & G & & A \\ | & \dots\dots\dots & S & \dots\dots\dots & T & \dots\dots\dots & T. \end{matrix}$

Tetrachord of the Chroma.

Key.
 $\begin{matrix} E & & F & & G & & A \\ | & \dots\dots\dots & S & \dots\dots\dots & S & \dots\dots\dots & \text{Trihemitone.} \end{matrix}$

Tetrachord of the Enharmonium.

Key.
 $\begin{matrix} E & & F & & G & & A \\ | & \dots\dots\dots & d & \dots\dots\dots & d & \dots\dots\dots & \text{Ditone.} \end{matrix}$

IN the whole three *Genera*, *E* and *A* are *standing* Notes: *F* and *G* *moveable*; and in three different ways, as has appeared.

THE dimensions, farther, of *F* and *G* being subject to small changes, gave rise to several *χρῶαι*, *Colours* or *Varieties* of the *Genera*; having, each, their names. There were, according to Aristoxenus and Euclid, two *Varieties* in the *Diatonum*; but according to Ptolomy, five: three in the *Chroma*: in the *Enharmonium*, none; its first Diesis being always in the proportion of 45:46; and its second, in that of 23:24. What the precise *Varieties* were in the other two, and what the different means used by Aristoxenus and by Pythagoras, to estimate these, or to estimate Intervals in general, does not come within our plan of treating the subject. Such were the *Genera* according to the ancient writers: the views taken of them by some of the moderns, Salinas and others, different from those which have been here given, being founded upon no authority, and flowing, it should seem, from narrow ideas of Music, are to be passed over in silence.

ON merely glancing at the *Genera*, we see they are far from being only nominal distinctions. They exhibit differences

differences that are serious: objects that are extremely unlike. In the *Diatonum*, the Intervals approach nearest to equality: there is only the difference of the Tone and Semitone, or Half-tone. In the *Chroma*, the breach widens; there is the leap from the Half-tone, to the Trihemitone, or three Half-tones. In the *Enharmonium*, there is a very disruption: the small Intervals becoming smaller, and the large Interval larger; for we have the *Diesis*, or Quarter-tone, and the *Ditone*, or two whole Tones: that is, eight Quarter-tones. The *Diatonum*, from moderate Intervals and less variety, seems formed for regularity and order; for serene subjects and general use: a Music in which all can partake. Hence appears it to have been called φυσικώτερον, *more agreeable to the nature of all men*; also, *manly* and *austere*; meaning, that it was more of a tranquil and undisturbed spirit. The other two are formed for emotion; and that in more ways than one: either by the more frequent use of their smaller Intervals, or of their larger; deriving hence a double character. Hence seems the *Chroma* to have been called by Aristides Quintilianus, ἡδίστον καὶ γοερόν, *very sweet*, and also *mournful*: drawing its latter character, perhaps, from the lesser Third, and its former from the small and gentle steps by Semitone: in the words of Vitruvius,

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from

from its *subtili solertia ac crebritate*. But the capacity of the *Enharmonium* was more diverse: for, on the one hand, it was said to be *ηπιον*, *mild* and *placid*; on the other, *ηγερικον*, *rousing* and *animating*. Hence the *Enharmonium*, *καλλιστον των γενων*, *the most beautiful of the Genera*, according to Plutarch, and getting its name from its excellence, had, of all others, the greatest powers; for, by using chiefly its small Intervals, it gave the expression of grace and delicacy, calming and composing the mind; by using chiefly its large Interval, it rose to that *σεμνοτης*, *majesty*, *gravity*, for which it was so highly distinguished; and lastly, from an intermixture of the two kinds, so unlike to one another, seem to have arisen those effects, of which the ancients speak with wonder: exciting enthusiasm, fury, and disorder. With a view to this last case, probably, it was held to be *ακριβεστερον*, *more exquisite*; and requiring great exertion, says Aristoxenus, to accustom the senses to it. It called upon the hearer to quicken, to agitate himself, to become enraptured. From not attending to these circumstances giving the *Enharmonium* opposite qualities, Translators and Critics have thought, some, that the ancient text was spurious; others, that it should be rejected as contradictory: while, in the mean time, they do not disguise, that it is confirmed

by other passages, and by the uniform testimony of all ancient writers.

NOR do we find that the *Enharmonium* was the offspring of refinement, but existed from the earliest times. Plutarch and Aristoxenus speak expressly to this purpose: the *Chroma*, compared with it, was a new thing: the old Artists had no idea of the *Chroma* and *Diatonium*. Indeed, in other places they speak differently; and it possibly follows from this, that they refer to two kinds of *Enharmonium*: the one with a Diesis or divided Semitone; the other without it; a *Genus* that was τριχορδον και απλυν, a *simple Trichord*, and the invention of the Musician Olympus. In place, however, of the latter of these being the more ancient, the hypothesis of the learned Dr. Burney founding upon Plutarch, it should seem more probable that the oldest kind had the Diesis; for that kind is the most violent and rude, thereby evidencing its claim to a higher antiquity. The *Chroma* and *Diatonium* would follow; and next to these, the *Enharmonium* of Olympus, a more simple, moderate, and dignified style, resembling greatly the Scales of the Scottish and Chinese Music: and at last, the old *Enharmonium*, *Chroma*, and *Diatonium*, might again be revived. We know, among other

proofs, that the Spartans blamed Timotheus for substituting *his* Chroma in place of *their* Enharmonium; which most probably was of the Olympic kind: and yet this-kind might be long posterior to the other; for Aristides Quintilianus mentions particularly the Enharmonium with a Diesis, being practised by the *πανυ παλαιότατοι*, *the very oldest Musicians*. Aristoxenus, indeed, speaks as if the Diatonum had been the most ancient, being “nearly as old,” says he, “as man himself;” but this very kind of expression shews, that even Aristoxenus, the oldest writer on the subject, knew nothing with certainty about the history of Music, in the times that were past. Were we to set aside all that the ancients have said about the priority of the *Genera* (who must have spoken, probably, from conjecture, as well as ourselves), the Diatonum should seem to have been the latest invented; being of a more general, regular, tranquil, and abstracted nature: while the other two are the Music of the victors and of the vanquished, of the furious and of the dejected; are the Music of the joyful and of the sad: the persons who probably, in all nations, were the first who began to sing.

It is just to be mentioned, that the modern *Chromatic*, which has only the Semitone, particularly the
 lesser

leffer Semitone, without the Trihemitone, and consequently of a limited nature; and that the modern *Enharmonic*, a name given to certain Intervals, as Seconds and Thirds, when too large or too small by a Diesis, have little or nothing in common with the ancient Chroma and Enharmonium.

HITHERTO of the *Genera*, or division of four Notes; and next of the Arrangement of Notes: which will lead us on to the Doctrine of the *Modes*, or *Species*.

IN the *Diatonum*, which we may take for an example, the Tetrachord consisted of a Semitone and two Tones. These may be arranged three different ways: placing Semitone, lowest, or highest, or in the middle; as may be seen by placing two Tetrachords together.

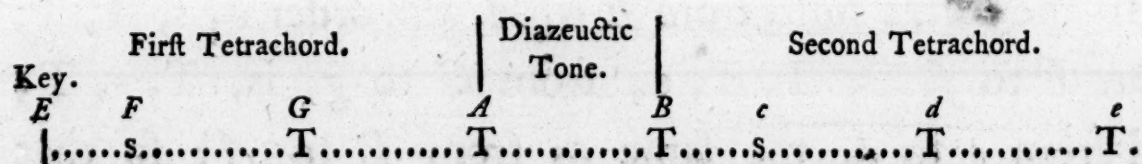
$$\begin{array}{ccccccc} E & F & G & A \text{ or } e & f & g & a \\ | \dots s \dots T \dots T \dots s \dots T \dots T \end{array}$$

IN the Tetrachord from *E* to *A*, the order is, s, T, T; from *F* to *f*, is, T, T, s; from *G* to *g*, is, T, s, T; and from *e* to *a*, the same as from *E* to *A*: so that there

there are three different arrangements only. These were called the three *εἶδη* or *σχηματα διατεσσarων*, *Species of the Diatessaron*; and there were as many in the Chroma and Enharmonium. It seems generally agreed, that the Lyre was at first a Tetrachord or four-stringed Instrument only, ascribed to the God Mercury; and this Lyre might possibly be tuned according to the first, second, or third, of these *Species*; giving hence three different *Modes*, as they were called, to the Melody. We are not informed, however, if this were ever the case; yet it seems possible, from a similar practice, when the Strings of the Lyre were increased in number.

THE *Septichord*, ascribed to Terpander, is said to have been the first enlargement of the Lyre; containing, now, two Tetrachords, or seven Strings; and is the same as represented in last page.

THE grand improvement was the *Octichord* Lyre of Pythagoras. He separated the two Tetrachords by a Tone, called *Diazeuetic disjunctive*; from its office.



HERE

HERE we obtain two new Intervals: first, by joining one Tetrachord and the Diazeuctic Tone together, there is formed the *Diapente*, or *Fifth*; lying between *E* and *B*, or between *A* and *e*: next, by joining both Tetrachords to the Diazeuctic Tone, there is formed the *Diapason*, or *Octave*, lying between *E* and *e*; called *Diapason*, from including within it *all* the Intervals, whose proportions lie between that of *one* to *two*, 1:2.

IN the *Diapente* are four *Species*; as may be seen from placing two *Diapentes* together.

<i>E</i>	<i>F</i>	<i>G</i>	<i>A</i>	 <i>B or e</i>	<i>f</i>	<i>g</i>	<i>a</i>	<i>b</i>
.....s.....	T.....	T.....	T.....	T.....	s.....	T.....	T.....	T.....

IN the *Diapente* from *E* to *B*, the *Species* is sTTT; from *F* to *f*, is TTTs; from *G* to *g*, is TTsT; from *A* to *a*, is TsTT; and from *B* to *b*, the same as from *E* to *B*: four only, therefore, in all; and as many in the Chroma and Enharmonium. Whether the *Species* of *Diapente* were each tuned upon a Pentachord Lyre, we are left in as much uncertainty as in the case of the *Diateffaron*.

IN

IN the *Diapason* are seven *Species*; as may be seen from placing two *Diapasons* together.

<i>E</i>	<i>F</i>	<i>G</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>		<i>e</i>	<i>f</i>	<i>g</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>ee</i>
...s.....	T.....	T.....	T.....	T...s.....	T.....	T.....	T.....	T...s.....	T.....	T.....	T.....	T...s.....	T.....	T.....	T.....

IN the *Diapason* from *E* to *e*, the *Species* is sTTTsTT; from *F* to *f*, is TTTsTTs; from *G* to *g*, is TTsTTsT; from *A* to *a*, is TsTTsTT; from *B* to *b*, is sTTsTTT; from *C* to *c*, is TTsTTTs; from *D* to *d*, is TsTTTsT; and from *E* to *ee*, the same as from *E* to *e*; seven, therefore, in all; and as many in the *Chroma* and *Enharmonium*.

THE accounts seem clear, that the Octichord Lyre was tuned according to these seven *Species* of *Diapason*; giving thereby seven different *Modes* to the Melody. According as the different *Modes* were suited to the temper of the different people in ancient Greece, they were adopted by them, and called by their national names. The first *Species*, sTTTsTT, being the favourite of the Dorians and of the Greeks in general, was called the *Dorian Species*, *Dorian Mode*, or *Dorian Tone*. The second, TTTsTTs, was called the *Hypo-lydian*.

lydian. The third, TTsTTsT, the *Hypophrygian*. The fourth, TsTTsTT, the *Hypodorian*. The fifth, sTTsTTT, the *Mixolydian*. The sixth, TTsTTTs, the *Lydian*. And the seventh, TsTTTsT, the *Phrygian Mode*.

THESE *Species* all agreed in each containing five Tones and two Semitones; but all differed in this, that ἡ ταξις αλλοιωσιν λαβη, *the order was altered*. And this alteration of order, says Euclid, arises from something ἀνομοιος, *unequal, unlike*; without which there can be no alteration.

HENCE the *Species* of Diapason had such different characters. The Dorian Mode, said the ancients, is majestic and grave, inspiring courage and temperance: the Lydian, soft and plaintive: the Phrygian, formed for enthusiasm and rage. Yet, most probably, the characters ascribed both to the Modes and to the *Genera*, depended much upon Rythmus, or Time. The order of Tones and Semitones in the Lydian Mode, it may be observed, is exactly the same with that in the Major Mode of Modern Music; and in the Hypodorian Mode, the same with that in the Minor. The Dorian, Mixolydian, and Phrygian also, from having a *Third*
X *lesser,*

leffer, would be called Minor Modes by the moderns; and the Hypolydian and Hypophrygian, Major Modes, from having a *Third greater*; but as both Tone and Semitone had various dimensions, we cannot be certain what were the particular Tones and Semitones usually chosen by each Mode; and thus it is difficult to reduce the ancient Music even to experiment.

WE learn farther from Aristides Quintilianus, that in the case of the Enharmonium, great irregularities took place among the most ancient Musicians; not only in the arrangement of Diesis, Tone, and Ditone, in the Lydian, Dorian, and other Modes, but in the very compass of the Lyre itself; sometimes exceeding, sometimes falling short of Octave; sometimes consisting of six, sometimes of ten Strings.

BUT the Lyre in Greece did not remain confined to seven or eight Strings; that being only, according to the Poet Ion, the *σπανια μεσα*, *thin Muse* of the old Greeks. In the course of time, a third Tetrachord, and next a fourth, were added; extending it thus to fourteen Strings; the one of these Tetrachords being placed below, the other above, the old Octichord. In order to complete the *Disdiapason*, or two Octaves, a

fifteenth String was placed below the gravest Tetrachord, at the distance of a Tone, and called *Proslambanomenos*, *superadded*, *assumed*; because not properly belonging to the system of Tetrachords. The gravest Tetrachord was called *Hypaton*, *uppermost*; from being actually uppermost, in the manner the instrument was held in performance: the next above it, *Meson*; from having been in the middle place when there were only three Tetrachords: the third above it, *Diezeugmenon*; from being separated from the foregoing by the Diazeuetic Tone: and the acute of all, *Hyperbolæon*, *exceeding* the rest.

Prof- lam- bano- menos.	Hypaton Tetrachord.				Meson Tetrachord.				Dia- zeuetic Tone.				Diezeugmenon Tetrachord.				Hyperbolæon Tetrachord.			
A	B	C	D	E	F	G	a	b	c	d	e	f	g	aa						
.....T	s	T	T	s	T	T	T	s	T	T	s	T	T	s	T	T	T	T	T	T

THE old Octichord Lyre, containing the seven Modes or Species of Diapason, lies still between *E* and *e*; and exactly the same as before. Three Strings are mounted above it, and four below it, making *fifteen* in all; and called *φθόγγοι*, *φωναί*, or *χορδαί*. Each String, also, had its own technical name, referring to its place in the system; and the whole is represented in page 157.

WE have now lying before us the complete ancient Lyre; called also the *Immutable* and *Perfect System*: and the wonders it is said to have performed, joined to the dark and opposite ideas that have been conceived of it, tend to keep us still closer to our examination.

IT was found above, that the Dorian Mode lay between *E* and *e*; and hence *E*, the fifth String of the Lyre, is the Key-string, or Key-note, of that Mode. By adding two Tetrachords, one above and one below, with the Note *Proslambanomenos*, no other consequence follows, but that the Musician can rise from *e* to *aa* a *Fourth*; and fall from *E* to *A* a *Fifth*; and still preserve the true Dorian *τάξις*, order of Intervals.

WERE the Musician now to modulate from the Dorian into any other Mode, by what means could he do it? The Lyre is in his hands; but Theory forbids him to touch any one of its Strings, with a purpose to alter their relative pitch one to another. But it is permitted to alter absolute pitch (the key-pitch alone invariably excepted); and that to such a degree, as to move up or down the whole System, and bring down from the top to the bottom, or the contrary, one or more Strings or Intervals, upon occasion. Unless, in these respects, the Lyre is sacred, the System cannot be touched.

GRECIAN

GRECIAN LYRE.

Names of Modes.

Names of Strings.

	<i>aa</i> —	15	<i>Nete Hyperbolæon.</i>
	<i>g</i> —	14	<i>Paranete Hyperbolæon.</i>
	<i>f</i> —	13	<i>Trite Hyperbolæon.</i>
	<i>e</i> —	12	<i>Nete Diezeugmenon.</i>
	<i>d</i> —	11	<i>Paranete Diezeugmenon.</i>
	<i>c</i> —	10	<i>Trite Diezeugmenon.</i>
	<i>b</i> —	9	<i>Parameſe.</i>
HYPODORIAN.	<i>a</i> —	8	<i>Meſe.</i>
HYPOPHRYGIAN.	<i>G</i> —	7	<i>Lichanos Meſon.</i>
HYPOLYDIAN.	<i>F</i> —	6	<i>Parhypate Meſon.</i>
DORIAN.	<i>E</i> —	5	<i>Hypate Meſon.</i>
PHRYGIAN.	<i>D</i> —	4	<i>Lichanos Hypaton.</i>
LYDIAN.	<i>C</i> —	3	<i>Parhypate Hypaton.</i>
MIXOLYDIAN.	<i>B</i> —	2	<i>Hypate Hypaton.</i>
	<i>A</i> —	1	<i>Proſlambanomenos.</i>

CARRYING

CARRYING these conditions in his mind, suppose the Musician wish to pass from the Dorian to the Phrygian Mode. The Phrygian Species is TsTTTsT; and lying between *D* and *d*. Theory then prescribes to him, to move the whole Dorian Diapason upwards, like a solid rod, to the height of a Tone above its former situation. This upward motion, it is manifest, will draw up *D* into the place of *E*, the invariable place of the Key in all the Modes; bringing also *C*, *B*, and *A*, after itself, so as to leave the vacancy of a Tone at the bottom of the Lyre. On the other hand, the String *g* will be moved into the pitch of the String *aa*; bringing also *f*, and the other Strings, after itself; of consequence, the Interval between *g* and *aa*, or the String *aa*, will be pushed over the Lyre: but by bringing this Interval down to the bottom, it will precisely fill the vacancy that has been occasioned there.

Dorian Mode upon the Lyre.

Key.
A B C D E F G a b c d e f g aa
 |.....T.....s.....T.....T.....s.....T.....T.....T.....s.....T.....T.....s.....T.....T.

Phrygian Mode upon the Lyre.

Key.
g aa or A B C D E F G a b c d e f g
 |.....T.....T.....s.....T.....T.....s.....T.....T.....T.....s.....T.....T.....s.....T.

HERE

HERE is the true Phrygian Mode; having its Key-note on *D*, now become the fifth String: having also the Interval of a *Fourth* above *d*, and of a *Fifth* below *D*, in true Phrygian *τάξις*, order of Intervals.

IN a similar way, Modulation can be carried from the Dorian into all the other Modes. For example, into the Lydian: the Species is TTsTTTs, between *C* and *c*; and *C* is to be moved up two Tones into the pitch of *E*. This, on the one hand, will move *f* into the pitch of *aa*; and on the other, draw up *B* and *A*, so as to leave a vacancy at the bottom of the Lyre of two Tones; to be supplied from the top. The whole Lyre hence will become Lydian: *C*, the third String, become the fifth; and carry the Key-note.

Lydian Mode upon the Lyre.

				Key.												
<i>f</i>	<i>g</i>	<i>aa</i> or <i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>	<i>G</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>		
.....	T.....	T.....	T.....	T.....	T.....	T.....	T.....	T.....	T.....	T.....	T.....	T.....	T.....	T.....	T.....	T.....

By moving *B* up two Tones and a Semitone into *E*, and hence bringing down three Strings from the top, we have a Mixolydian Lyre.

Mixolydian

Mixolydian Mode upon the Lyre.

Key.

<i>e</i>	<i>f</i>	<i>g</i>	<i>aa or A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>	<i>G</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>
...s.....	T.....	T.....	T.....	s.....	T.....	T.....	s.....	T.....	T.....	T.....	s.....	T.....	T.....	T.....

BUT in modulating into the other three Modes, an opposite course must be taken. The Strings *F*, *G*, and *a*, are successively to be moved down into the pitch of *E*; and Strings or Intervals to be brought up from the bottom, to supply the vacancies at the top. And these Modulations, together with the foregoing, are all represented in one view, on the opposite page.

THE

THE SEVEN PERFECT MODES.

Dorian Lyre.

Key. |
A B C D E F G a b c d e f g aa
 |.....T.....S.....T.....T.....S.....T.....T.....T.....S.....T.....T.....S.....T.....T.....

Phrygian Lyre.

Key. |
g aa or A B C D E F G a b c d e f g
 |.....T.....T.....S.....T.....T.....S.....T.....T.....T.....S.....T.....T.....S.....T.....

Lydian Lyre.

Key. |
f g aa or A B C D E F G a b c d e f
 |.....T.....T.....T.....T.....S.....T.....T.....S.....T.....T.....T.....S.....T.....T.....S.....

Mixolydian Lyre.

Key. |
e f g aa or A B C D E F G a b c d e
 |.....S.....T.....T.....T.....S.....T.....T.....S.....T.....T.....T.....S.....T.....T.....

Hypolydian Lyre.

Key. |
B C D E F G a b c d e f g aa or A B
 |.....S.....T.....T.....S.....T.....T.....T.....S.....T.....T.....S.....T.....T.....T.....

Hypophrygian Lyre.

Key. |
C D E F G a b c d e f g aa or A B C
 |.....T.....T.....S.....T.....T.....T.....S.....T.....T.....S.....T.....T.....T.....S.....

Hypodorian Lyre.

Key. |
D E F G a b c d e f g aa or A B C D
 |.....T.....S.....T.....T.....T.....S.....T.....T.....S.....T.....T.....T.....S.....T.....

Y

WE

WE have had the *Perfect System*, or Dorian Mode, and all the rest taking their departure from it. Each Dorian String had its *δυναμις*, *absolute power* or *pitch*; but the Lyre moving into another Mode, the pitch, according to Aristoxenus, was said *κινεῖσθαι*, *to be moved* up or down; and hence the necessity, says he, of distinguishing between what is *μενον*, *abiding*, *fixed*, as in the Dorian Mode; and what is *κινεμενον*, *moved*; in passing to the other Modes. This passage was to be made only by a *κίνησις*, *motion* up or down; and, in either case, the one end of the *System* revolved into the other: the reader has only to turn the straight line of the *System* into the circumference of a circle, whereby *A* and *aa* will meet and coincide, in order clearly to apprehend this. Farther, we see also how each String might come to have two names: one, as *fixed* in the Dorian Mode, and said to arise from its *θεσις*, *place*: another, as *moved* into the other Modes, and said to arise from its *δυναμις*, *pitch*, so moved. For example; the name of the fifth String, with respect to the Dorian Mode, was *Hypate Meson*, or *E*; but with respect to the other Modes, its name could become *D*, *C*, *B*, *F*, *G*, or *a*.

ALL hitherto said, refers entirely to Theory: for we are not to believe, that the practical Musician, in
passing

passing from one Mode to another, had recourse to the methods mentioned; which, however simple in Theory, seem to be not only complex, but well nigh impossible to be reduced to Practice. He would take a much shorter method, by altering the relative pitch of a few of the Strings, less or more in number; which would produce the new Mode he wanted; and that without any *moving* up or down of the whole Strings of the Lyre; only by the *new tuning* of a few. Yet these new tunings of a few were not made, as Sir John Hawkins thinks, to render the Intervals grateful to the ear: that is, I suppose, to adapt them, according to the common opinion, to the Major or Minor Modes of the moderns; but solely for the ease of Practice; for the seven species of Diapason, notwithstanding of the tunings, remained always inviolate. Yet, whatever were the methods used in Practice, we shall never understand what the ancients have written upon the Theory, without having the methods we have explained, of changing the Mode, lying in our eye. These only can render clear, what has appeared so perplexing and contradictory to the moderns, the meaning of the ancient writers, when they speak of one Mode being placed acuter or graver than another, by a Semitone, a Tone, a Trihemitone, and other Intervals. Thus, say they, the Mixolydian

is acuter than the Dorian by two Tones and a Semitone; the Hypodorian is graver than the Dorian by two Tones and a Semitone: now, from the methods of Theory we have been exploring, we see they only mean, that the Lyre, or System, was to be *moved* or *wound up* two Tones and a Semitone above its Dorian position, in the former case; and to be *moved* or *let down* two Tones and a Semitone below its Dorian position, in the latter: for, in respect of the absolute pitch of the Key-note, all the seven Modes strictly agreed. This *ascent* and *descent* of the System will unriddle also what the ancients say, about each Mode being contained within limits at one time, different from those at another: for example, that the Phrygian lies between *D* and *d*, the fourth and eleventh Strings; meaning the fourth and eleventh with respect to Dorian position; and that it lies between *D* and *d*, the fifth and twelfth Strings; meaning the fifth and twelfth, when actually moved into the Dorian position: which fifth and twelfth Strings were the invariable boundaries of the whole Modes or Species of Diapason, when set upon the Lyre. From the views we have taken of this Theory, round about and unwieldy as it may seem in Practice, we are struck with its beauty. The System moving up or down only, we see the different Modes hence taking
6 their

their birth; arising of themselves, by an internal energy, independent of any operation from without: and when any defect would arise, the System bending itself into a circle; making its two ends meet, to administer its own remedy, and afford a mutual relief. Science seems to place before us a wheel going round. The little living fabric is worthy of that ingenious spirit, which was the portion of Greece; and that it perhaps can never be reduced to practice, may be ascribed to those limits, which seem to have been assigned to the art and contrivances of men.

WE have now examined what, perhaps, is most important in this branch of the *Harmonica*; but as the ancients speak of other *five Modes*, besides the *seven* that have been explained, we must stop to consider them; especially as their nature is left in still greater darkness by the learned.

The System is again to be taken into our hands; and to be put into motion *up* and *down*. By stopping the seven different Strings at the key-pitch, as formerly, we have again produced the former seven Modes, and no more. Something else is therefore to be done, if we would acquire additional Modes; and this draws our attention still more minutely to the motions of the System itself.

It was found, that we stopped sometimes at *Tones*, and sometimes at *Semitones*; and as the System consisted of five Tones and two Semitones, we had, of consequence, only seven Modes. Now it is plain, that, if we had Semitone-strings every where to stop at, we should have five more Modes; because the five Tones are equal to ten Semitones; and hence might there be produced, upon the whole, twelve Modes, in place of seven.

It remains then to stop actually at these Semitone-distances, by way of trial; and to see what may be obtained. Suppose, for example, the Dorian Lyre to be lying before us. In moving it up towards the Phrygian, let us stop it in its ascent, at the height of a Semitone, and see what may happen: afterwards, move it to a Tone above the Dorian; which will produce the Phrygian Lyre.

Key.

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>	<i>G</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>aa</i>
.....T...s.....T.....T...s.....T.....T.....T...s.....T.....T...s.....T.....T.														

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	Key. <i>E</i>	<i>F</i>	<i>G</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>
.....T...s.....T... ...T...s.....T.....T.....T...s.....T.....T...s.....T.													

Key.

<i>g</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>	<i>G</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>
.....T.....T...s.....T.....T...s.....T.....T.....T...s.....T.....T...s.....T.														

IN

IN the first of these three Schemes, which exhibits the Dorian Lyre, there is found, at the invariable Pitch-key *E*, the String *E*, for a Key-string; and when in the third, which exhibits the Phrygian, the System is stopped at *D*, there is found, at the same Key-pitch of *E*, the String *D*, for a Key-string; but when it is stopped half way between *E* and *D*, as in the second Scheme, we find no String at all at the Key-pitch. While this happens, we observe, at the same time, that the fifteenth String *aa*, is pushed over the top, and thrown out of the System; for the Interval between *g* and *aa* cannot be brought down from the top, and placed below *A*, as that would throw too great a proportion of the Scale below the Key-note. In the midst of these difficulties, the device seems to have suggested itself to the Theorist, to take the extruded String *aa*, and to plant it in the vacuum, half way between *E* and *D*; constituting hence the desired Key-string to a new Species of Diapason, ssTTTsT. This Species was called the *Ionian* by the Greeks; and being precisely the Phrygian Mode, with all its Notes, except the Key, lowered by a Semitone, it was also known by the name of the *Grave Phrygian*. There follows the Lyre, according to this new Mode.

Ionian

Ionian Lyre.

Key.												
A	B	C	D	aa	E	F	G	a	b	c	d ^{8ve}	e f g
.....T...s.....T...s...s...s.....T.....T.....T...s.....T.....T...s.....T.												

By fimilar means can be obtained a second new Species of Diapafon, sTsTTTs, called the *Æolian* or *Grave Lydian*; and lying between the Phrygian and Lydian: as the Ionian lay between the Dorian and Phrygian.

Also a third new Species, ssTTsTTT, called the *Hyperionian* or *Acute Mixolydian*; lying between the Hypodorian and Mixolydian.

Also a fourth new Species, sTTsTTs, called the *Hypoæolian* or *Grave Hypolydian*; lying between the Hypolydian and Hypophrygian.

LASTLY, a fifth new Species, sTsTTsT, called the *Hypoionian* or *Grave Hypophrygian*; lying between the Hypophrygian and Hypodorian.

THESE five Species of Diapafon are all different from one another, and from the former seven; and the Octave, in all, false: being either too large or too small by Semitone. A view of the whole is given on the opposite page.

THE

THE FIVE ARTIFICIAL SEMITONE-MODES.

Ionian Lyre.

Key.
 A B C D ^{aa} E F G a b c ^{8ve} d e f g
 |.....T...s.....T...s...s...s.....T.....T.....T...s.....T.....T...s.....T.

Æolian Lyre.

Key.
 g A B C ^g D E F G a b c ^{8ve} d e f
 |.....T.....T...s...s...s.....T...s.....T.....T.....T...s.....T.....T...s.

Hyperionian Lyre.

Key.
 e f g A ^e B C D E F G a b c ^{8ve} d
 |...s.....T.....T...s...s...s.....T.....T...s.....T.....T.....T...s.....T.

Hypoæolian Lyre.

Key.
 C D E F C G a b c d e f g A B
 |.....T.....T...s...s...s.....T.....T...s.....T.....T...s.....T.....T.....T.

Hypoionian Lyre.

Key.
 D E F G D a b c d e f g A C
 |.....T...s.....T...s...s.....T...s.....T.....T...s.....T.....T.....T...s.

Z

THESE

THESE Species of Diapason appear to be ingenious contrivances for carrying the Modes, in reality, to the number *twelve*; but the novelty of the method I have followed, deters me from enlarging farther upon the subject; and I therefore give it to the more learned, with all that deference which becomes me.

WE may just only remind ourselves of what some of the ancients have said, seemingly with a reference to this very point. For, according to Gaudentius, there were *twelve* Species of Diapason, although seven of them only were *εμμελη και συμφωνα*, *musical and perfect*; and they who have blamed him for mentioning the number *twelve*, may have done it without cause; not entering into the extent of his views. Capella also speaks of an *amica concordia qua sibi invicem germani sunt*, between the Hypophrygian and Hypodorian, the Hypolydian and Hypoionian.

Hypophrygian.	{ T.....T...s.....T.....T...s.....T.
Hypodorian.	{ T.....T...s.....T.....T...s.....T.....T.
Hypolydian.	{ T.....T.....T...s.....T.....T...s.
Hypoionian.	{ ...s.....T...s.....T.....T...s.....T.

IN both these, there are Intervals that are the same in each; but there also appears an alternate *concordia*,
agreement

agreement of greater and lesser Intervals: that is, for greater in the one, there is lesser in the other; a Major and a Minor Mode, though different, being germani. He adds also, that between the Hypophrygian and Hypoæolian there is a conveniens aptaque responsio.

Hypophrygian. { |.....T.....T...s.....T.....T...s.....T.
Hypoæolian. { |...s.....T.....T...s.....T.....T...s.

HERE the *responsio* is not alternate, but successive and almost perpetual; for, while the one Mode sounds *greater*, the other almost constantly *answers, lesser*. Now it should seem, that both the *concordia* and *responsio* can only take place by the method employed above to bring to light the Semitone-modes. For, if this be not so; if the Semitone-modes be not real, though imperfect, Species of Diapason; if they be merely the strict Phrygian, Lydian, Mixolydian, Hypolydian, and Hypophrygian, only higher or lower in the System by a Semitone; then do the second and third cases of Capella become strictly one and the same case: for the second case is a parallel of the *Hypolydian* and *Hypoionian*, or *Grave Hypophrygian*; and the third is that of the *Hypoæolian* or *Grave Hypolydian*,

and the *Hypophrygian*: and he has made, what is not to be supposed, a distinction where there is no difference. Hence seem we to come to this conclusion, that when it is said the five Semitone-modes are graver or acuter than the other five by a Semitone, we are not to understand that they are *only* graver or acuter by a Semitone in the System, which is true; but that they are five different Species of Diapason; all having the same Key-note: so that the whole twelve Modes have the same Pitch or Key-note upon the Lyre.

SOME of the ancients speak of other three Modes, the same with the Hypodorian, Hypoionian, and Hypophrygian; only higher with respect to the System, by Octave; but as they hence do not consist of different Species of Diapason, they need not be farther taken notice of.

THESE, then, are the Twelve, or *Fifteen Modes*, as they are called, in Ancient Music; each of which had its Key-note upon the fifth String of the Lyre. Every Mode was thus spread as equally as possible over the Instrument, the Species of Diapason always occupying nearly the central parts; there being nearly equal spaces above and below.

HITHERTO

HITHERTO of the Modes in the Diatonum only; but in the Chroma and Enharmonium also, the Lyre was mounted with fifteen Strings; and had its Intervals diversified in a similar manner, by the fifteen, or or rather twelve Modes of Music.

SUCH were the Genera, diversified by their Modes; and they were also diversified by *Mixture* with one another: the Diatonum with the Chroma; the Diatonum with the Enharmonium; and others. From Euclid it appears, that there was a Mixed Genus, in which the Diatessaron was mounted with six Strings.

IN Ancient Music we have thus three Genera: *χρῶαι*, or Varieties of the Genera: Twelve Modes taking place over the whole; and Mixtures of the Genera: a variety of Scales that is almost immense. There have been placed before us, we may say, a number of young and beautiful Plants of various kinds; while, in Modern Music, we had only one large and perfect Tree.

THE fifteen Strings of the Lyre, or Notes of the System, had the same Names, not only in all the Genera, but in all the fifteen Modes; but while there
was

was such simplicity in point of Names, the *Marks* or *Characters* of the Notes were multiplied to excess. Each Genus and each Mode had its own *Characters*; from which their number exceeded eight hundred. And of these *Characters*, farther, there were two kinds; one for the Voice, and another for Instruments; and placed in two rows over the words of the Song, amounting thus to more than sixteen hundred. Why there were two kinds of *Characters*, we cannot conjecture: the consequence undoubtedly was, to render the practice of Music doubly laborious.

SUCH is an attempt, and possibly too bold a one, to explain the *Harmonica* of Ancient Music. It has been indeed ventured to take a new road; but it has not been taken rashly, nor without both respect and much attention paid to Writers ancient and modern. Neither, probably, would the views here given, particularly with regard to the ancient Modes, have been so soon laid before the learned, had they not happened to be confirmed by a very able hand, in a Paper upon the Grecian Music by Sir Francis Haskins Eyles Stiles; and published in the Transactions of the Royal Society at London, about twenty years ago. The Author, it appears, had bestowed more pains and criticism than I had done; and
I feel

I feel myself fortunate, not only in being able to appeal to his authority, but I embrace with great pleasure this opportunity, to give my applause to a Writer of such critical ability and solid learning. Yet, as I have differed from him in making the pitches of all the Modes the same, and also in consequences that arise from this, as by and bye will appear: farther, as my manner of investigating the subject had been originally different from his, I have suffered it to remain; for, while he has given tunings of the Lyre, according to what may have been Practice, I had endeavoured rather to follow the Theory, which I conceived to be contained in the ancient doctrines.

O F M E L O P O E I A.

FROM the latitude of ancient Scales, we mark the career of *Melopœia*, or *Composition*. The Musician had the *Genera* and *Modes*, to whose various Intervals he could, at pleasure, commit his Song: yet it is not enough to know the Genus and Mode of a Song; the particular Intervals and Pitches it makes choice of, determine more particularly its nature. Without knowing
these,

these, without knowing the Songs that were actually sung, we are left more than one half in the dark, as to the national feeling and taste; and in that darkness do we remain at this day, with respect to the whole Music of the ancient world.

A FEW lines of Poetry, indeed, with the musical *Characters* of the Lydian Mode written above them, escaping the gulph of time, have reached us. Yet, while we receive them with a religious care, becoming the high times to which they are thought to belong, we are sensible that we cannot venture from them, to form an opinion of ancient Composition.

IN the Hymns already mentioned, to Calliope, Apollo, and Nemesis, and the first eight verses of an Ode of Pindar, also in the ancient Modes, admitted into the Music of the Romish Church, setting aside the consideration of Mode and other points, two circumstances, besides their simplicity, enable us to judge, in part, of the Composition. The first is, the great number of *repeated* Notes, sometimes *nine* successively: secondly, the great leaps that sometimes suddenly occur, of a *Sixth*, *Seventh*, *Octave*, *Ninth*, *Tenth*: circumstances highly expressive of artless, solemn, and pathetic Melody.

Melody. To which it may be added, that the Music of the Hymns, like some of the Scottish Airs, does neither begin nor end upon the Key-note.

THAT these Hymns are not susceptible of Harmony, or of a Bass being set to them, is an objection that seems to proceed from partial views of Music. Harmony is appointed by Nature for certain subjects; Melody, for others: and there are Melodies, such as the Enharmonic, to which it has been thought impossible, although that be now doubtful, to give a Bass. And indeed all primitive, affecting Music is of this kind. M. Burette, speaking of the Hymns being incapable of accompaniment, acknowledges that the old French Airs, Vaudevilles, and Church Music, were all of the same nature: The ancient Musicians, says he, studied only to render their Songs *expressifs & touchans*. Harmony seems chiefly adapted to pleasing, serene, dignified, and pompous subjects; not to the passionate, wild, awful.

BESIDES the different Genera and Modes, we find, from the different *general pitches* to which a Song might confine itself, that there was a division of Melopœia into three principal classes; called the *Modes*,

A a

and

and more anciently, the $\eta\theta\eta$, *Morals, Manners*, of Melopœia.

THESE three, which might be called *Pitch-modes*, got, each, several names, from being viewed in several lights. From their elevation, or absolute pitch, arose the terms, *Hypatoides, Netoides*, and *Mesoides*: the first using chiefly the graver Strings of the Lyre; the second, the acuter Strings; and the third, those lying between the two.

THE Mode Hypatoides was called also *Tragicus*; also $\eta\theta\eta\varsigma\ \delta\iota\alpha\sigma\tau\alpha\lambda\iota\kappa\omicron\nu$, *the dilating, rousing Manner*: It can represent magnificence, says Euclid, a manly mind, and heroic deeds; and Tragedy, adds he, employs chiefly this Mode. The Mode Netoides was called also *Nomicus*, from being appropriated to Apollo; also $\eta\theta\eta\varsigma\ \eta\sigma\upsilon\chi\alpha\sigma\iota\kappa\omicron\nu$, *the serene Manner*; and was suited to tranquillity and peace, to hymns, praises, precepts. The Mode Mesoides was called also *Dithyrambicus*, being fitted for Songs in honour of Bacchus; also $\eta\theta\eta\varsigma\ \sigma\upsilon\sigma\tau\alpha\lambda\iota\kappa\omicron\nu$, *the contracting, humble, effeminate Manner*; and adapted to love, tenderness, sorrow, and lamentation. It is not to be supposed, however, that a mere difference of pitch produced these different Manners: the chief causes must

must have been Rythmus and the Melody itself; and all we are to conclude is, that a grave pitch was appointed to one subject; an acute, to another; and a middle pitch, to a third. Aristides Quintilianus expressly says, that these $\eta\theta\eta$ were only *single ingredients in a compound medicine*; and therefore we are not to attribute great effects to them separately.

WE find also the ancients dividing, farther, the successive Intervals of a Song into classes; to whatever of the Modes just mentioned the Song might belong. *Melopœia*, say they, may proceed in *four* different ways: by contiguous Degrees, as *Seconds*: by *Thirds*, or by *Fourths*, or by others: by repeating the same Notes: and by protracting the same Note. Melodies, it is possible, were often actually composed in one or other of those four Styles; and from what some of the ancients say, an $\eta\theta\sigma$ given thereby to the Song. Their different characters might possibly be subject to rule, and known with accuracy. And we are tempted to imagine, that, from these different pitches, and successions, and other circumstances to be immediately mentioned, from Plato, the ancients regulated the character of a Melody with more formality and precision than the moderns have been yet accustomed to.

Two questions now remain, What were the Modulations practised by the ancients? and, Had they Harmony, or Music-in-Parts?

IN Modern Music, we may remember, the Composer could modulate into *Adjuncts* and other Notes; but there appears no ground to believe any similar Modulation was practised in ancient times. The ancient *μεταβολη*, *Modulation*, consisted, according to Aristoxenus, in a *παθος τινος συμβαινόντος, εν τη, της μελωδίας ταξει*; a *pathetic expression arising from an order in the Melody*: that is, from a Mode, or different succession of Intervals; a definition, which, although there had been no other evidence, was sufficient to shew, that the Modes did not consist in a mere difference of pitch.

OUR chief information about Practice, is from Plutarch. He speaks of the Musician beginning in the Hypodorian Mode; passing next to the Hypophrygian and Phrygian; and concluding in the Mixolydian and Dorian. He farther mentions three Strophes being successively sung in the Dorian, Phrygian, and Lydian Modes. And from Capella also, as quoted above, it seems to follow, that Modulation passed from the Hypophrygian to the Hypodorian; from the Hypolydian

to

to the Hypoionian ; and from the Hypophrygian to the Hypoæolian.

THIS throws some light upon the Principle of ancient Modulation. Indeed, a Principle has been expressly assigned by some of the ancients ; yet it seems to apply chiefly to simple and regular Music. Those Modulations, says Euclid, are the most pleasant, where there is most *κοινωνία*, *Notes in common*, between the Keys : and, according to Aristides Quintilianus, a like effect happens, when Modulation proceeds by *consonant* Intervals ; for example, if from the Phrygian we pass into the Hypodorian, thence into the Dorian, and thence into the Mixolydian ; or if from the Hypophrygian we pass into the Lydian, and thence into the Hypolydian : these Modes standing successively at the distance of *Fourths* or of *Fifths*, the only Intervals, except *Octave*, denominated *Consonant* by the ancients. Yet if it be remembered, that Pitch in the *System* only is referred to in the case of those Intervals, all the Modes having the same absolute Pitch-key ; it will appear, upon trial, that Aristides follows here, in fact, the very *κοινωνία* of Euclid. We are not, however, to believe, that Modulation was always of this plain easy kind ; for, in the five Keys just mentioned by Plutarch, we find

find a Modulation from the Hypodorian to the Hypophrygian, and thence to the Phrygian; between which there is not the *κοινωνία* implied by Aristides. And this is still more the case in the three Strophes sung to the three principal Modes of ancient Greece; for between the first and third, or Dorian and Lydian, there are only two Notes, if we except Octave, *in common*. The Dorian is among the *flattest* Modes, and the Lydian among the *sharpest*; while the Phrygian partakes equally of both: a Modulation of the happiest kind; directed at once by uniformity and by variety. It is from viewing this Modulation, that I would interpret Plato, when he says the Lydian is *οξεία*, *acute*; and Aristides, when he says, Δωριος, προς τα βαρύτερα, της φωνης, ενεργημα, χρησιμος· ο δε Λυδιος, προς τα οξύτερα; *the Dorian suits best the graver exertions of the Voice; but the Lydian, the acuter*: referring only to *sharp* and *flat*; not to Keys standing at the distance of a *Third*, as has been universally conceived; but which, after all, would be only a very small difference of Pitch.

It follows, if these ideas about ancient Modulation be just, that the opinions hitherto conceived, and particularly the objections raised against it, fall to the ground. Modulation into Keys, at the distance of
Semitone,

Semitone, Tone, or of Third, has been condemned as in the highest degree offensive ; but no such Modulation seems ever to have been made ; all the Keys, not only of the seven perfect Species, but even of the five imperfect, if I have not been mistaken, having been placed at the same absolute Pitch.

IN the midst of criticisms on Ancient Music, the moderns, however, seem to have lost sight of their own. While they blame a Modulation, which, it seems so probable, never, in their sense of it, existed among the ancients, they forget that a similar one, in the early Music of the Church, took place among themselves. Transitions were made into new Keys, at the distance of Semitone and Tone, and yet the Music very affecting: a mixture of wildness, grandeur, and melancholy; and it is but of late, that Pergolesi has practised the same transitions, and with admirable effect. In place of saying certain Music is offensive, we ought rather to say, the object of Music is changed: now it is more to tickle and amuse; formerly, it was more to compose and to purify; or, in another mood, to agitate and to inflame. Distinctions have become less striking: in other times, there was more a comparison between Mode and Mode; now more between Pitch and Pitch.

WE

WE have next to answer the question, Had the ancients Harmony, or Music-in-Parts?

A question, which, from the great attention it has drawn, shews the idea that has been conceived of its importance. The subject is indeed deep; yet it is to be observed, that this profound point of Music has, for the greater part, drawn those writers to discuss it, who, whether from small knowledge of modern Harmony, or small knowledge of the ends of ancient Music, or of both these at once, were unfit for the task; the general uncertainty seeming to have made many speak confidently of a matter, which falls only within the judgment of a few.

It may be just permitted, previously to remark, that, while some have granted Harmony to the ancients, others refused it altogether, and a third class allowed it in part; the opinion of these last is at once to be abandoned. Harmony is that kind of ingenious and subtle thing, that may be late, indeed, in being invented; but so soon as a part of it is seen, provided Society be in a state of cultivation, the Inventor is led, as if by a train, to the discovery of the whole. The Theory of it seems hence doomed to advance far, before the

the Public be ready for the Practice; and this would have been the case among the moderns, had not the invention taken its rise in the dark times. Merfennus, in whose time there was a rage for Harmony, relates, that formerly, when the famous Composer Claude le Jeune, in the end of the sixteenth century, offered his Pieces of five, six, and seven *Parts*, to the Italian and Flemish Musicians, they would not look at them: a proof how rapidly the science may outstrip the taste for Music-in-Parts. It is long before the world in general conceive a liking, or rather an affectation for it; and although the learned may lead them on by degrees at last, yet perhaps it may be truly said, that they never heartily follow. Had the ancients once set foot on this ground, they would have travelled over the whole; perhaps have gone farther than the moderns have yet thought of, in point of Theory; but in place of which, we have only a few solitary expressions, which can be fairly and strictly applied to Music in one single *Part*. On this account it is, that we can give no ear to several moderns, otherwise very learned in the subject, among whom is M. Burette, when they would make us believe, that the ancients had a *small accompaniment* to their Melodies; for on the supposition even that they had, for example, an accompaniment of *Thirds*, or of *Fourths*

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and *Fifths*, nothing could be so dull and disgustingly luscious, as a Harmony that everlastingly sounded these Notes, beautiful as they are. Add to all this, that a single accompaniment, although it would not distract the attention so much as a fuller Harmony, yet would have been sufficient to defeat the great effects resulting from the union of Poetry and Music.

WE have therefore only to settle, if the ancients well knew, or were totally unacquainted with, Harmony. And although I have been inclined to speak with diffidence on several other topics, I am under no degree of doubt here: for the ends of Ancient Music seem to me to have been grossly misunderstood, and that chiefly by the admirers of antiquity. The question in all ages has been, Could the ancients be unacquainted with Music-in-Parts? And the reply should be, The ancients *would not have chused* to be acquainted with Music-in-Parts. Nothing could have been more hostile to them. Legislators and Heroes would have suppressed Music-in-Parts. Plato and Aristotle, every good Greek and Roman, would have risen in arms against Music-in-Parts. It never was the main purpose of Ancient Music, to *please* the Ear; not that this pleasure was to be despised, but that it was not the object in view. The object was,

to train the mind: to give it knowledge: to inspire temperate and salutary feelings: to rouse, to correct, and to reclaim. Fine Harmony would have marred the noble purpose; and only amused. The grand principle was the *χρησιμον*, *the useful*: the grand end, *παιδεύειν*, *to teach*. The Music that yields *ἡδονή*, *soft pleasure*, said Aristides Quintilianus, is to be *avoided*; although every sort of *τερψις*, *gratification*, is not to be condemned.

BUT not only would the pleasures of Harmony have been unfavourable to the spirit of Ancient Music; what chiefly to be observed is, that although they had been ever so favourable, they would not have failed to defeat its intention. Music was only the attendant on Poetry; and a number of different Sounds, struck at the same time, must have divided, if not carried away, the attention from the principal Part. An old virtuous Greek Harper would have been not a little disappointed, had the Notes he sung with his Voice, and struck at the same time, in Unison or Octave, on his Lyre, drawn off the attention of his hearers from the heroic Tale, or pious Hymn, he was performing; and the magistrate would have reckoned that man a bad citizen, who did not listen, with a religious, rather than with a musical ear, to the laws and counsels which were so

often delivered to the nation, from the Voice of a Musician, or from the Strings of a musical Instrument.

YET we should not penetrate into the genius of Ancient Music, if we conceived that the chief purpose of the Melody accompanying Verse, was to render the Verse more pleasing: it was not so much to render the Verse more pleasing, as to give it a *particular* meaning and expression. Without this particular expression, the Music, that is, the joint result of both Melody and Verse, would have had only a *general* effect; and been followed only by that feeble impression, which all *generals* make upon the mind. The philosophical Musician, Tartini, has treated this point with precision; and speaks to this effect: " Each passion has its movement and tone; the most general passions, and opposite to one another, are joy and grief: the former flow and grave; the latter, quick and acute. Now, in a Harmony of four parts, in which the Bass and Treble are the extremes on each side, how can joy be expressed, where there is this opposition between grave and acute; where part belongs to grief, part to joy? I cannot deny, that I have felt the beginning of an emotion in general, tending towards a particular passion; but its progress, its specific limits, and

“ and accomplishment, I have never felt. The cause
 “ being general, the effect is general. Music alone,
 “ disjoined from every other consideration, is *our* only
 “ end and purpose. Each passion has its own *buon*
 “ *gusto*; but our *buon gusto* is *sempre lo stesso*, always
 “ *the same*. We cannot obtain the ends of the Greeks,
 “ by our means. If the passion be a compound of
 “ passions, the *dominante passione* should be the prin-
 “ cipal object: if there be two passions in an equal
 “ degree, the Song is not simple, but double.”

ALTHOUGH we had known nothing of this end of Ancient Music, yet is there nothing in what any of the ancients have written, to make us believe, that there was the smallest accompaniment to their Melodies, except that of Unison or of Octave: and two Sounds in Octave, being so like to one another, could not divide the attention; it was only, in a manner, a man and a boy singing the same Song. No other Notes were ever admitted in accompaniment: *διαπασων συμφωνια μονη αδελαι*, *the Harmony of Octave only is sung*, says Aristotle. And he remarks also, that Octave only was *magadized*: the *Magadis* being an instrument mounted with twenty Strings, each contiguous two of which were Octaves to one another, and struck at the same time; yielding hence

hence only *one* Sound, and ten Notes in all. Yet, however clear this point, there are several expressions in the ancient writers, seemingly unfavourable, which deserve our consideration, were it only that they throw light on the practice of Ancient Music. Among which is a passage of Plato, in his seventh book on Laws. The space of three years, says he, should be spent by the youth in the cultivation of Music, and in that time they may learn all that is *useful*; adding, that there are several other things which need not be studied, as being difficult, and of no advantage to be known. These other things he calls *ἐναντία*, *contraries*; and of which he gives this particular enumeration: the *ποικιλία*, *variety of the Lyre, in yielding a Melody different from that of the Voice*: the *πυκνότης* and *μακρότης*, *smaller and larger Intervals in the Chroma and Enharmonium*: the *ταχος* and *εραδότης*, *quickness and slowness*: the *οξύτης* and *βαρύτης*, *acuteness and gravity*: the *συμφωνον* and *ανίφωνον*, *Harmony of two Sounds simultaneously in Octave, and Harmony of two Sounds responsively in Octave*; for *ανίφωνον*, according to Aristotle, is *συμφωνον διαπασων*: and the *ποικιλμάζα*, *Varieties of Rythmus adapted to the various Melodies of the Lyre*. Now, in contrasting abstractly these several particulars, or in actually adapting them in practice to one another, there seems no reason to believe, except

except in the last case, that they were opposed at the same time, but, on the contrary, that it was by succession; yet several writers have thought very differently. The Abbé Fraguier conceived, that there was here implied the most express *Counterpoint*; and even M. Burette himself, from whose explanation of the passage, and also that of later writers, I have considerably differed, has admitted that Plato may refer, in some of these particulars, to a Concert by *Thirds*; a notion which has met with much support in France. For Claude Perrault, the great Architect, founding upon a passage of Horace,

*Sonante mistum tibiis carmen lyrâ,
Hæc Dorian, illis Barbarum,*

has gone into the same idea; understanding that the Dorian and Lydian Modes, which were believed to be pitched at the distance of *Thirds*, were performing in simultaneous Concert together. *Barbarum*, says M. Burette, must mean the Lydian, and not the Phrygian Mode; for the Phrygian is only at the distance of a Tone from the Dorian; and such a Harmony would have been intolerable. But the truth is, as we have seen, they all stood at the same Pitch; and there is hence as much reason to conclude, that *Barbarum* meant

meant the Phrygian, as the Lydian. Burette supported this fancy of Perrault, and a long and sanguine controversy ensued. Had Horace meant, that these Instruments performed *alternately*, said Burette, he would have said *alternum*, not *mistum*. With such criticism did he prop the hypothesis; judging of a Poet as we would do of a Metaphysician! But to return; it is chiefly of importance here, from the passage of Plato, to remark upon the practice of Ancient Music. While we see the great simplicity to which the useful and honourable Music was confined, we are, at the same time, informed, what refinements were studied by professed Musicians; who probably went so far as to ascertain, with precision, the characters of different Contrasts, Intervals, Movements, Pitches; and also to trace exactly the affinity between different Rythmi and Melodies.

THE advocates for ancient Harmony, as has been already remarked, seem to have been, for the greater part, either unacquainted with the nature of Harmony, or with the objects of Ancient Music; and hence have absurdly attempted to unite them together. The Abbé du Bos, who, on different accounts, deserves a high admiration, having yet written rashly the third volume of his excellent Work, without having done himself the

the justice to study the subject, has been the victim of every champion who has since entered the field. One would indeed think, he had written from revelation; for there is nothing in human record to support him. He has invented Ten Accents, and a *Thorough Bass*, in Ancient Music! In another place, there will be occasion to inquire into his Ten Accents; but, at present, we have to look with wonder at his *Thorough Bass*! A *Thorough Bass* is the sublimest part of Harmony, and its last improvement: a *Thorough Bass* can be only the accompaniment of a Melody; but the Abbé, holding still on his route, in face of impossibilities, makes it the accompaniment of a *Declamation*, or chaunting Discourse; for he is pleased to fancy the Tragic and Nomic Modes to have been only Declamations, not Music. The Abbé's good will is to be praised; but what would the old Greeks have said of a *Thorough Bass*? The severe Lacedemonians, who tore the additional Strings from the Lyres of Terpander and Timotheus, and subjected these Musicians to a fine, would have broken in pieces a *Thorough Bass*, and banished the Abbé du Bos.

OF THE MUSICA RYTHMICA.

WE have viewed, and not without wonder, the Genera and Modes of the *Harmonica*; but all the ancients agree, in ascribing the great effects of their Music chiefly to *Rythmus*. *Time* was, by far, the first thing in Music. *Rythmus*, said they, is the *male*; *Cantus*, *Tune*, the *female*. Το πᾶν παρὰ μουσικαῖς, ὁ ρυθμός; *in Music, Rythmus is all ^{up} and all.*

THE Greek Musician is again before us; his Lyre in his hand; and fingering a Poem, in Unison or in Octave to the Notes of the Instrument. At every syllable, we see him raising up or setting down his foot upon the ground; and hear the noise that is made. The *Air* draws our attention, but we soon come to fix it remarkably upon the *arsis* and *thesis*: the up and down motions of the foot. These mark, not only a motion going forward, but the steps by which it proceeds; and we follow the progress, as we do the steps of a Dance. The Times elapsing in an *arsis* and in a *thesis*, we find, farther, to follow the simplest of laws: being either equal, or double of each other; and add to all this,

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the Time is slow. From the noise, the simplicity, and the slowness, the Rythmus becomes so very striking, that, according to a phrase we have already used, the Mind is enabled to judge of it: *arsis* and *thesis* falling within her direct view, keep her constantly in play; and what the effects of this are, however great, seems hitherto to have been seldom or never the subject of consideration.

THERE is thus before the Mind, a flowing stream; from which idea, seems to have been derived the term *Rythmus*; being, says Bacchius, a measurement of Time, by means of motion; and having, according to Aristoxenus, four *παδη*, *affections*: *arsis* and *thesis*, *sound* and *silence*. There is a constant succession of *steps*, or of *arsis* and *thesis*, equal or double of each other in Time; that is, either continuing *one time*, or *two times*.

WE inquire, if there were any uniformity observed in the return of these steps; at what period of Time the same order returned; and, what was the order?

UPON listening, we find the Musician one while extending the period to *two times*; at another, to *three*;

at another, to *five*; and at another, to *seven*. And in these different numbers, or multiples of them, consisted the four Genera of ancient Rythmus. The first was called the *Genus Æquale*: the second, the *Genus Duplum*: the third, the *Genus Sesquialterum*: and the fourth, the *Genus Sesquitertium*.

THE *Æquale*, called also *Dactylicum*, was a Rythmus consisting of *two times*, or of certain multiples of two times; as four times, and eight times. Of consequence, it could be divided into two equal parts, and having the proportion of *one to one*, 1:1. And in this Genus we find six different *Species* of Rythmus. The Rythmus *Proceleusmaticus Simplex*, or *Pyrrhichius*, or *Hegemon*, consisted of *two times*; having a short thesis of the foot, during the first time, and a short arsis, during the second: $\text{thesis} \text{ arsis}$; but according to Bacchius, arsis was before thesis: $\alpha \text{ } \text{thesis}$. The Rythmus *Proceleusmaticus Duplex* consisted of *four times*; having two short thesis-beats, and two short arsis-beats: $\text{thesis} \text{ thesis} \alpha \alpha$, or $\alpha \alpha \text{thesis} \text{thesis}$. The *Anapæstus à majore* consisted of *four times*; having a long thesis and two short arsis-beats: $\text{thesis} \alpha \alpha$. The *Anapæstus à minore* was the former inverted. The *Spondæus Simplex* consisted of *four times*: $\text{thesis} \alpha$; but according to Bacchius, in a contrary order.

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The *Spondæus Major* or *Duplex* consisted of *eight times*: $\underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\alpha}$. Besides these fix, there were other two obtained κατὰ συνῆψιν, by a composition; the *Spondæus* and *Proceleusmaticus* joining to form the *Ionicus à majore*, $\underline{\vartheta} \underline{\alpha} \underline{\vartheta} \underline{\alpha}$; and the *Ionicus à minore*, the former inverted: both consisting of *six times*.

THE *Duplum*, called also *Iambicum*, consisted of *three times*; or of *six*, or of *twelve times*, as multiples of three. It could be divided only into two unequal parts, the one *double* of the other: the proportion 1:2. In this Genus, were *four* simple Species. The *Iambus* consisted of *three times*: $\underline{\alpha} \underline{\vartheta}$. The *Trochæus* was the former inverted. The *Orthius* consisted of *twelve times*: $\underline{\alpha} \underline{\alpha} \underline{\vartheta} \underline{\vartheta} \underline{\vartheta} \underline{\vartheta}$. The *Trochæus Semantus* was the former inverted. Besides these, there were two obtained by a composition of two, the *Iambus* and *Trochæus*; both called *Bacchius*: the one, $\underline{\alpha} \underline{\vartheta} \underline{\vartheta} \underline{\alpha}$; the other, $\underline{\vartheta} \underline{\alpha} \underline{\alpha} \underline{\vartheta}$. And farther, other *twelve* were obtained, κατὰ περιόδον, by a composition of more than two; and consisting, each, of *twelve times*; and of these there were three classes. In the first, was one *Iambus* and three *Trochæi*: $\underline{\alpha} \underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\vartheta} \underline{\alpha} \underline{\vartheta} \underline{\alpha}$; where, by varying the place of the *Iambus*, three more Species were obtained. In the second, was one *Trochæus* and three *Iambi*;

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in a similar way, forming four other Species. And in the third, were two Trochæi and two Iambi; which, by interchanging places, formed other four Species.

THE *Sesquialterum*, called also *Pæonicum*, consisted of *five times*; or of *ten*, as a multiple of five. It could be divided only into two unequal parts; the proportion 2:3. There were *two* Species: the *Pæon Diagyius*, $\underline{\text{g}} \text{ } \underline{\alpha} \text{ } \underline{\text{g}}$; and the *Pæon Epibatus*, $\underline{\text{g}} \text{ } \underline{\alpha} \text{ } \underline{\text{g}} \text{ } \underline{\text{g}} \text{ } \underline{\alpha}$. There was no Composition of the Species.

THE *Sesquitertium* consisted of *seven times*; divided into two unequal parts: the proportion 3:4. The ancients say this Rythmus was seldom used, and difficult in practice; and they have given no examples of it. The *Epitritus* is in this Genus, consisting of seven times; but we know not how it was beat.

THESE were the Species of the Genera; whether simple, or whether compounded, without altering the Genus; but there were others, arising from an intermixture of the Genera.

OF the *Mixed Species*, two went by the name of *Dochmius*; the one taken from the second and third Genus,

Genus, and consisting of an Iambus and Pæon Di-
 gyius: $\underline{\alpha} \underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\vartheta}$; the other, from the three first Ge-
 nera, and consisting of an Iambus, Dactylus, and Pæon;
 $\underline{\alpha} \underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\alpha} \underline{\vartheta} \underline{\alpha} \underline{\vartheta}$; and these two were held to be *ευφροσεναι*,
of a noble nature. Four were called *Profodiaci*:
 the first composed of a Pyrrhichius, Iambus, and Tro-
 chæus, $\underline{\vartheta} \underline{\alpha} \underline{\alpha} \underline{\vartheta} \underline{\vartheta} \underline{\alpha}$; the second, of the same, with an
 added Iambus; the third and fourth, of the two
 Bacchii, succeeded, each, by an Ionicus à majore,
 $\underline{\alpha} \underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\vartheta} \underline{\alpha} \underline{\vartheta} \underline{\alpha}$; and $\underline{\vartheta} \underline{\alpha} \underline{\alpha} \underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\vartheta} \underline{\alpha}$. Two were termed
Chorei; and held to be *αλογοι*, *whose proportion was not,*
or could not be expressed in numbers: the first, $\underline{\alpha} \underline{\vartheta} \underline{\vartheta}$;
 and called particularly *Iamboides*, because beat in the
 manner of an Iambus, although its Rythmus resembled
 that of a Dactylus; the second, according to Meibo-
 mius, $\underline{\alpha} \underline{\alpha} \underline{\vartheta}$, and called particularly *Trochoides*; but
 possibly, from its name, it was beat in the Trochaic
 manner, $\underline{\vartheta} \underline{\alpha} \underline{\alpha}$, or $\underline{\vartheta} \underline{\alpha} \underline{\vartheta}$. Lastly, there were six Species,
 where the beats were classed according to their kinds:
 the first made up of two Trochæi, $\underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\alpha}$; the second,
 of two Iambi, $\underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\alpha}$; the third, of a Trochæus and
 Iambus, $\underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\alpha}$; the fourth, of an Iambus and Tro-
 chæus, $\underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\alpha}$; the fifth, of two Iamboides, $\underline{\vartheta} \underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\alpha} \underline{\alpha}$,
 according to Meibomius; but possibly the arsis were
 before the thesis-beats; and the sixth, of two *Trochoides*,
 $\underline{\vartheta} \underline{\vartheta} \underline{\vartheta} \underline{\alpha} \underline{\alpha} \underline{\alpha}$.

SUCH is an account of Rythmus; founded upon Aristides Quintilianus and Capella. But Bacchius speaks of Species, different from any of these mentioned: the *Orthius*, composed of an $\alpha\lambda\omicron\gamma\omicron\varsigma$ arsis, and of a long thesis, $\alpha \text{ } \text{—}$: the *Pæan*, of a Trochæus and Hegemon, $\text{—} \alpha \alpha \text{—}$: the *Bacchius*, of an Hegemon and Spondæus, $\alpha \text{—} \alpha \text{—}$: the *Dochmius*, of an Iambus, Anapæstus, and Pæan, $\alpha \text{—} \alpha \alpha \text{—} \text{—} \alpha \alpha \text{—}$: and the *Enoplius*, used in the armed Dance, of an Iambus, Hegemon, Trochæus, and Iambus, $\alpha \text{—} \alpha \text{—} \text{—} \alpha \alpha \text{—}$.

WHILE these views of Rythmus excite an astonishment in a modern reader, there seems little doubt that we have not heard of all its varieties and extent. Besides having no particular description of those *irrational* Species, whose proportions were not, or could not be expressed in numbers, there appears reason also to believe, that the account given of compound and mixed Rythmi is very incomplete; there having, probably, been many more such, than what are specified. We are led to this, from what some of the ancients have said about the boundaries of the Genera. The *Æquale*, said they, may reach from *two* to *sixteen* times: the *Duplum*, from *three* to *eighteen* times: the *Sesquialterum*, from *five* to *twenty-five* times; and the *Sesquitertium*, from *seven* to *fourteen* times. Now these dimensions,

dimensions, to which they may run, are much larger than those of which we have just had a particular account; and we are therefore induced to conclude, that many Species formed by composition or intermixture, were practised by antiquity; but of which little more than hints have been transmitted down. It is of importance to observe, that Aristides Quintilianus, in assigning these different ranges to the Genera, always adds upon each, that we can go no farther:

εξασθενειν ἡμας, τὰς μείζους, τὰ τοιαῦτα γενεῶς, διαγινώσκειν—ἐκεῖ γὰρ τῆς, τὰ τοιαῦτα ρυθμοῦ, φύσεως, ἀνιλαμβανόμεθα—μέχρι γὰρ τούτου, τὸν τοιαύτου ρυθμόν, τὸ αἰσθητήριον, καὶ λαμβάνει: that is, in general, *We are unable to perceive and to comprehend larger Rythmi.* The Mind could not, without great difficulty, take in larger numbers or longer Time; yet we find, that the length she did actually proceed to, was very great.

ALTHOUGH it be probable that Absolute Time was subject to regulations, yet the laws of Rythmus here examined refer entirely to Relative Time. And it is in this sense, although M. Burette seems to have thought otherwise, that we are to understand the ancients, when they speak of the quick or the slow ἀγωγή, *pace*, of Rythmus. When a long arsis or thesis occurred, the *pace* was said to be slow: the contrary,

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quick;

quick; although, in general, arsis seems to have marked the short or quick pace; for the difference of *αγωγή*, says Bacchius, is when it proceeds by arsis or by thesis.

Two things, thus, constantly meet us in ancient Rythmus. Time came wholly under the judgment of the Mind, none of its dimensions being merely sensible; unless it were in the case of a few irrational feet. And in the next place, the Mind went farther than in Modern Music. For among the moderns, there is perceived only *equal*, *double*, and *triple* proportion; among the ancients, there were perceived *equal*, *double* proportion of *two to three*, and proportion of *three to four*; and not only those, but, as has already appeared, large multiples of them. In the first Genus, the hearer could take *sixteen times* into his view; and perceive the proportion of 8:8; which is a multiple of the proportion 1:1, by the number 8. In the second, he could take *eighteen times*, and perceive the proportion of 6:12; a multiple of that of 1:2, by 6. In the third, he could take *twenty-five times*, and perceive the proportion of 10:15; a multiple of that of 2:3, by 5. And in the fourth, he could take *fourteen times*, and perceive the proportion of 6:8; a multiple of that of 3:4, by 2; the multiples in each Genus becoming

becoming smaller, as the proportions become more intricate. Farther, these proportions were not said to be perceived by the aid of arsis and thesis; for all the ancients agree in making arsis and thesis mark syllables, not proportions. It was the idea of M. Burette, indeed, that the proportions only were beat; but for this there is no authority. Still, however, we are without doubt to believe, that proportions were marked by some certain means, whatever they were; and at least struck mentally; for they are not only expressly laid down as the characteristics of the Genera, but the very Genera depended upon their being perceived. To reconcile, therefore, M. Burette with the ancient writers, we may probably come to this conclusion, that the same arsis and thesis which marked the syllables, marked also the proportions; and that that particular arsis, or that particular thesis, which marked the proportions, was beat more emphatically than the rest. And while this supposition gives a simple and consistent view of the subject, it shews, at the same time, how much the Mind was employed in ancient Rythmus; at once beating the Genera, and beating the syllables, of which the Genera were composed. She measured and judged of every thing: was constantly in effort.

FROM this state of ancient Rythmus, compared with the modern, there arises a very striking distinction between Ancient and Modern Music. The beating of Time, which is an operation strongly suggested by the Mind herself, prone to make exertions, may be carried so far, as not only to render her employed and active, but agitated and engrossed; and that to such a degree, as to become more attentive to her own operations, than to the Melody or Air upon which she operates. The uniform beating of Time, it may even be observed, is incompatible with Passion, whose march is irregular. On this account, seems Rythmus to have been held every thing among the ancients, and Air almost nothing. Nearly the reverse is the case with the moderns. The beating of Time is almost suppressed: the hearer gives himself up, more to impressions of Melody and Harmony, than to exertions of Rythmus. The Mind was active in Ancient Music; passive, in Modern. And hence seems the one Music to take a character very different from the other: the Ancient, clear, striking, commanding, bold, and rude; the Modern, more precarious in its impression, as depending on the more casual attention of the hearers; but when it does take effect, beautiful and grand, delicate and fine.

THESE laws of Rythmus we have laid down, presided not only over Sounds, but over *Silences* or *Rests*; arsis and thesis measuring also the κενος χρονος, *empty time*. And the elements of *Silence* were the same with those of Sound, *equal* or *double*; the former called λειμμα, and the latter προσθεσις. The same laws extended also to the *step* in Dance, and the *gesture* in Pantomime; called *Musica Orchestria* in the former case; *Hypocritica*, in the latter; and ρυθμος ψιλος, *silent Rythmus*, in both. Dance and Pantomime accompanying Music, necessarily became subject to musical laws. Rythmus, or the stream of Time, came thus to be divided by a variety of means: Syllables, arsis and thesis, steps, gestures. “Dividitur, sane Numerus,” says Capella, “in oratione, per syllabas; in modulatione, per arsin ac thesin; in gestu, figuris determinatis, schematicisque completur.”

A MUSICIAN called the μεσοχορος and κορυφαιος, placed in a lofty situation, that he might be both seen and heard by the band, performed the Rythmus. He and his assistants beat upon the stage with sounding sandals; clapped the one hand against the other; clashed shells and bones against each other; raised and lowered the voice;

voice ; or employed musical instruments themselves, to announce the steps with which they marched.

THE adapting of Rythmus to every variety of subject, was the business of *Rythmopœia*, *Composition of Rythmus*; but no particular rules for this Composition have reached us. The best *Rythmopœia*, say the ancients, in general, is that which inspires virtue; and the worst, that which encourages vice; from which it is seen, how much they were guided by moral ideas; reckoning that Composition only to be good, which was favourable to good dispositions. We are informed also in general, that, in *Rythmopœia*, as in *Melopœia*, they composed in the three Modes *Hypatoides*, *Netoides*, and *Mesoides*; without mentioning the particular Rythmi appropriated to each; yet we cannot but conclude, that, suitable to these three different pitches, they employed three different classes of Rythmus.

WHILE we have no account of the different styles of *Rythmopœia*, the particular Rythmi or Elements themselves are characterized with a lively pencil. Those Rythmi, says Aristides Quintilianus, which begin with thesis-beats, compose the mind; those with arsis, mark agitation

agitation and trouble. A complete Rythmus is of a liberal nature; but when the short *Rest* is required to fill it up, it becomes mean; when the long *Rest*, magnificent. The *Genus Æquale* is pleasing, on account of its equality: the *Sesquialterum* and *Sesquitertium*, for the opposite reason, are feverish, in commotion and disorder, troubling the Mind; while the *Duplum* holds a middle character between the two. When the *Times* in the *Æquale* are all short, the Rythmi are rapid and warm; yet without discomposing the Mind, as in the armed Dance: but when they are slow and long, there is that tranquillity which is suited to sacred Hymns. In the *Duplum*, the simple Iambus and Trochæus are quick, warm, and bounding: but the long sounding Orthius and Semantus are formed for grandeur. *Compound* Rythmi are παθητικώτεροι, *more impassioned* than the simple; and this is owing to their greater inequality, and to their beginning and ending in a different manner; agitating both body and mind. The Rythmi that pass from one Genus to another, violently shake the soul: they are like those beats of the pulse, which threaten danger and death. The long and equal Spondaic step betokens a manly dignity: that of the Trochæus and Pæon, long and unequal, discovers immoderate heat: the short Pyrrhic is mean: the pace that is both short
and

and unequal, marks dissipation; while those Rythmi that use the whole of these steps *αἰαίως*, *confusedly*, betray not only caprice, but insanity of mind.

THE characters of Rythmus are here drawn with such bold and vivid colours, that Aristides Quintilianus has appeared to Dr. Burney to be an enthusiast. This ingenious Writer did not recollect, that all the ancients were enthusiasts; and that without enthusiasm there can be no Fine Art. Rythmus was not in their eyes, a dry abstract piece of arithmetic; but a human being, walking in the theatre. They saw his body and his limbs; marked his various gait; now stalking in pomp; now tripping in play; now moving heavily along, in grief, and pain, and melancholy. He hummed, in the mean while, a Song; the secondary part. The motions of the body, particularly the *walk*, predominating in actual life, more than gesture and voice, as expressions of feeling, Rythmus came, in Ancient Music, to reign over Pantomime and Melody. The ancients interpreted readily each Genus and Species; they read a character in every movement, and saw a personage in every step. Melody was to them a more mental, insipid, tranquil thing: Rythmus, the image of reality and of life.

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SUCH was ancient Rythmus, apparently dull, without meaning and allurements; yet, upon approaching and putting it in motion, it becomes all life and grace; engaging, to a degree of violence, the minds of the spectators. It was held to be the strongest instrument of expression; and this is a proof, that the sensibility of the ancients was of a more vehement kind than ours: they could not be entertained, unless they were agitated. To those who cannot understand how the different characters of Rythmus were so accurately distinguished, and strongly felt, one observation may be made. Great effects must flow from long usage and cultivation; be the thing used and cultivated what it will. It is not a trivial matter, that the Mind be wholly bent one way; and the fact is, that every man of antiquity was trained from his youth to Rythmus: was sitting a great part of his life at the public entertainments.

OF THE MUSICA METRICA.

ALL this while we have not discriminated an operation that is performed upon Rythmus, and which truly is a kind of *Rythmopæia*. Rythmus is a stream flowing

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on, without any certain stop; and carried forward also, in its course, in the mode of its various *Genera* and *Species*, without any certain law. But were it to continue in this state, it would be unbounded in its *length*; and subject to no rule, in the *order* of its parts. Unity would be wanting; and that repetition of the same thing, which ensures effect; Rythmus would be wild, transient, leaving no impression. To obviate this, the Musician watches over the stream, till he observe some certain portion of it, which, from its length and order, is suited to his purpose: upon which, he *cuts it out* of the stream; from which kind of origin, it seems to have been called *τομή* and *τμήον*, a *section*; although it be better known by the name of *μέτρον*, a *piece measured out*. He takes this *Metrum* to himself: makes it the *line* of his Poem; and repeats it successively during his Song. Sometimes he *measures out* two or more different pieces from the Rythmus; and makes them two or more different *lines* in his Ode.

Metrum was thus nothing else but Rythmus stopped at a certain point: confined, says Fabius Quintilianus, to *spatia finita* and *certæ clausulæ*; while Rythmus, by its nature enjoying *libera spatia*, was without any certain bounds. Rythmus, farther, consisted of a
certain

certain magnitude or number, in the proportions of its Genera: Metrum, not only of a certain number, but of a certain length, and also of a certain order of arsis and thesis; *alterum esse quantitatis, alterum qualitatis*. For example; an Iambus, Trochæus, and Orthius, were all three of the same Genus; and hence of the same nature, as to Rythmus; but being likewise all different, either in the number or order of arsis and thesis, they were hence all different in their nature, as to Metrum; and Metrum was at liberty to take one, and reject the other two. In like manner, the Spon-dæus and Pyrrhichius were of the same Genus, but of a different Metrum. Metrum, indeed, so far as we have gone, coincides with the *Species* of the Genera, and is the same with them; but it will immediately appear, that this is the case only in the short Metra.

WE have thus, in the first place, Rythmus *in general*: and in the next place, this Rythmus *in general*, divided into two branches; Rythmus *in particular*, and Metrum. The first of these branches referred particularly to the four Genera: the second, to the number, length, and order of arsis and thesis. Without these distinctions, we shall not understand this subject; nor penetrate through that obscurity which reigns among

the ancients themselves; who, though they, past doubt, had clear ideas, yet have not here explicitly unfolded them.

It will be evident, that the number of the Metra of Rythmus will be much greater than that of the Genera of Rythmus; because depending, in part, on the numerous Species of the Genera. According to Aristides Quintilianus, there were *nine*.

THE *Dactylicum* admitted the Rythmus, or, as it is called in the doctrine of Metrum, the *foot* of the Dactylus and of the Spondæus; and sometimes, the Trochæus, at the end. When two Trochæi, following two or more Dactyli, concluded the Metrum, it was, according to Hephæstio, called *Logædicum*; adapted partly to speaking, partly to finging: the Dactylus belonging more to the Musician, the Trochæus to the Orator. This Metrum did not admit of the foot Proceleusmaticus, which, on account of its four short syllables, was wanting in dignity. It will be observed here, that the term Dactylus is used in place of Anapæstus à majore: the Poet and Musician sometimes using different terms for the same *foot*, as will be seen in other cases.

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THE *Anapæsticum* admitted Daçtylus, Spondæus, and Proceleufmaticus. When ending in a Bacchius, it was said to become *Logædicum*.

THE *Iambicum* admitted Daçtylus, Tribrachys, and Anapæstus, but never Trochæus. The Spondæus could fill the *odd* spaces, the Iambus occupying the *even*; and various feet could be admitted at the end. The Metrum was counted by *dipodia*, or two feet at once.

THE *Trochaicum* admitted Tribrachys, Daçtylus, Anapæstus, and Spondæus; but which last only in the *even* spaces; and was counted also by *dipodia*.

THE *Choriambicum* and the *Antispæsticum* admitted also, in certain cases, other feet than the Iambus and Trochæus.

THE *Ionicum à majore* and the *Ionicum à minore* had also variations; the former changing often its Spondæus into an Iambus.

LASTLY, the *Pæonicum*, called also *Creticum*, consisted sometimes of the foot Pæon; sometimes of the foot Creticus.

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OUT of these were *compound* Metra formed in great variety; either by joining two Metra together, or one Metrum and the parts of another: amounting, it is said, among the Romans, to more than one hundred; and among the Greeks, to many more. Feet called *ασυναρτητα*, from their *opposite* nature, came into the same Metrum; as in the *Epionicum* or *Epichoriambicum*, where Iambus and Trochæus were blended together: and there were Metra of a middle kind; of which it was difficult to say to what class they belonged.

THE varieties of Metrum were farther multiplied by *καταληξις* and by *τομη*. By the former, Metra were made either to maintain, to exceed, or to fall short of their just dimensions; and, by the latter, a *foot* was made, not to coincide in length with a word, but to cut off a syllable from the end; contrasting thus feet and words together, and creating thereby that kind of difficulty, or of variety, upon which the sentiment of beauty so often depends. And of *τομη* there could be *four* in one Metrum; but different Metra took the number that suited them; placing them also differently, each according to their character.

NEXT, the *length* to which a Metrum could extend, behoved to be such, as could without difficulty be comprehended

prehended by the Mind; not less than *two* feet, and not greater than *six*; the largest Metrum reaching thus *twenty-four* times; that is, six feet, having four times in each; or four feet, having six times in each. Of the first of this largest kind, was the *Hexametrum* of the *Dactylicum*; of the second, were the *Tetrametra* of the other kinds, except those of the *Anapæsticum*, which reached *sixteen* times only, when simple; and *thirty-two*, when compound: also those of the *Pæonicum*, which reached a *Pentametrum*, or *twenty-five* times; and, as some have said, they were capable of *Hexametrum*, or *thirty* times. Yet while Metrum could run out to these lengths, its actual dimension depended on the nature of the Poem or Song; which might reject a Hexametrum and Pentametrum, and prefer a Tetrametrum, Trimetrum, or Dimetrum. And here let the meaning of terms be clearly understood. Hexametrum, for example, did not mean a *line* consisting of *six Metra*, but meant *one Metrum* consisting of *six feet* or Rythmi; and so of the rest: and yet there are learned writers, who, at this day, constantly confound Metrum with Rythmus.

METRUM thus, from its various lengths, reaching from eight to ten, twelve, fifteen, sixteen, eighteen,
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twenty, twenty-four, twenty-five, thirty, and thirty-two times; from the various contents which it carried; and also from counting, either by *monopodia*, one foot; or by *dipodia*, two feet; as in Iambic, Trochaic, and sometimes other Metra; could display a great variety of character. We have already viewed the characters of different Rythmi; but Metrum, by its bulk, becomes different in its nature, and in some sense independent of Rythmus; yet its character is to be judged of, probably, upon similar principles as that of Rythmus: Long Metra, like long Rythmi, are grand; short, are light and trivial.

ANCIENT Music being accompanied with Poetry, and the Time of Notes, exactly the same with that of Syllables, there was no occasion for written *characters* of Time; and hence Time was not *noted*. A long and short syllable, in the proportion of *one* to *two*, regulated not only the length of Notes in vocal and instrumental Music, but the gesture and step in Pantomime and Dance.

It is hoped, this perplexed subject of Rythmus has become more clear. Its nature, undoubtedly, was most accurately and familiarly well known to the ancients;

cients ; and owing to this very circumstance probably it is, that they have not felt it necessary to write explicitly upon it. But when we closely, however, examine the definitions they give, and compare what they say in one place with that in another, we seem to reach a clear, consistent, and intelligible theory. We see Rythmus, as has been stated above, in *three* lights : as a *whole* ; as the *one part* ; and as the *other part*. But the ancients, in speaking of Rythmus, sometimes allude to one, sometimes to another, of these senses ; and without telling expressly in what sense they take it. Cicero was blamed for confounding the different meanings of the term ; and Fabius Quintilianus is at pains to shew in what acceptation he uses it : yet it is to be remarked, that, in defining Rythmus, he views it in its *particular* light : *nam Rythmi*, says he, *neque finem habent certum, nec ullam in contextu varietatem ; sed qua cœperunt, sublatione ac positione* (that is, *arsis and thesis*), *currunt usque ad μεταβολην, id est, transitum in aliud genus Rythmi*. He speaks only of the Genera ; and will mislead the reader, who is not attentive to the distinctions made ; for in respect of the Species of the Genera, we have seen that there is great variety, and opposite characters. Even Aristides Quintilianus, who formally treats of Rythmus and Metrum, is not at pains, when he is

actually distinguishing, to say that he is making distinctions. The ancients, even under the idea of Rythmus, talked of *Modus* and *Modulatio*, very general terms; although never referring to *Tune*, no more than the term *Numerus* itself, which yet has been conceived by some, in the passage of Virgil,

Numeros memini, si verba tenerem.

THIS being the case with the ancients themselves, no wonder the moderns have committed mistakes. I have never seen such a formal and complete definition, and at the same time so false, as that given by Scaliger, if I understand him right; for he speaks of *Sonus* as a quality of Rythmus; and also of an *elatio* and *depressio vocis*; in which he must either refer to acuteness and gravity, or to loudness and lowness. And yet he may have thought he had authority enough from Capella, who on the subject says, *arsis* is an *elatio vocis*; *thesis*, a *depositio ac remissio*; where, if the passage be not corrupted, as often is the case in this mutilated writer, we must understand him to mean, that in place of *arsis* and *thesis* of the foot, an *elatio* and *remissio* of the voice was substituted, merely to mark the Rythmus. The Author of the *Origin and Progress of Language*

speaks expressly of Rythmus, referring, among other things, to *loud* and *soft*; misled, possibly, by the same authority.

WHEN we come to the history of Music, there will be a proper opportunity to mention the effects that were produced in ancient times, and to examine into the cause; the principal object here, being only a view of the Theory in its perfect state. Yet one circumstance of a simple kind is so striking and important, as not to be passed by, even here, unobserved; and which may help to explain the subject, although it appear not to have drawn a sufficient attention: I mean, the *slowness* of Ancient Music. From slowness in Music, two effects, if I be not mistaken, must follow: Music must be brought more under the judgment of the Mind, and less under that of the Ear. Hence, in the first case, the great power of Rythmus; also the easier transition from one Genus and Species to another very different; when, in both, the movements were slow: and in the second case, Intervals of *Tune* might succeed one another in a train, without having often any simple relation; and modulations be made from one Mode into another very different; the slowness of the Melody preventing that offensive comparison of Notes, which might have

been occasioned, had it been quick. The ancient slow *Airs* might hence, at times, admit of a dulness and wildness, which would not suit the velocity of Modern Music: and we can also explain the transitions of Rythmus, without conceiving that great violence attended them. Such transitions, it is said, would convulse the hearers; but even setting the slowness aside, are we sure that what would convulse a modern, would be sufficient to convulse an ancient hearer? Are we aware, that the greater the sensibility, the greater may be the violence employed? Do not we know instances of this, even in modern times? Dr. Burney has blamed also the transitions in French Music, from Common to Triple Time; but the vivacity of the French nation seems here to be overlooked; for those transitions which he speaks of, are admired and courted in France: they give to our Music, says M. Burette, “*plus d’ame*” “*& d’expression.*”

YET there is one cause, which may prevent us for ever from fully understanding this subject. In one thing, almost a total silence reigns among the ancient writers. They give us theories of the Genera and Modes, both in Harmony and Rythmus; but they do not unfold to us the principles on which these were founded.

founded. It seems probable, investigations of this kind were reserved for those who were advanced high in philosophy; and made the subjects, not of writing, but of discourse. This was in the genius of ancient literature, which drew a veil between the learned and unlearned: there was a doctrine which all were admitted to hear; there was a doctrine only for the ear of the initiated. That double condition of things seems to have been carried through all the subjects of knowledge; taking place in religion itself. Mystery was written on the front of every Science; and they who were possessed of the secrets, kept them unrevealed. To understand antiquity, we must have lived in ancient times: concerning many things both in practice and theory, they only who have been two thousand years in the grave could give us information. We have to open writers much posterior in time, when the ancient spirit began to relax, and the dawnings of that communication between mankind began to shine, which have since spread around with such light, as to become general in the modern world; placing men of letters all within the same circle. Aristides Quintilianus is the writer of this sort, that has reached us; but we are not certain that his abilities and knowledge are equal to his subject. Yet he seems sensible that he was writing upon a new plan. "I will
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“ speak of things,” says he, when entering on the moral part of Music, “ which hitherto have been passed over in silence ; not either through the ignorance nor envy of writers ; for that cannot be said of men distinguished alike for the greatest passion for Music, and for the deepest skill in the Science ; but because, while they committed some things to writing, the more abstruse topics were reserved for familiar conversation.” The better parts of ancient philosophy may have been confined to the discourses of philosophers ; and even in what has been committed to writing, ancient conciseness is ever and anon requiring an interpreter. The number of divisions also, which characterizes ancient Science, multiplies uncertainties. They viewed objects in many lights, and had a passion for many arrangements : they applied the same terms to different things ; and they expressed the same things by different terms. The modern student plunges in darkness.

LIGHT seems to have accompanied us, so far as we have gone, in this subject. We have reached something intelligible and reasonable : at least, we are pleased to think so. We are prone to form opinions. We are contented to be wrong, rather than to have no opinions ;
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the state of obscurity having always proved more undesirable than the state of darkness. The philosopher often, wading in this darkness, wishes for the light of error, when he cannot arrive at the light of truth; like Ajax in the Iliad, praying, if he must perish, to perish "in the face of day."

CHAPTER THIRD.

Speculations in Music.

IN the preceding Chapters, several topics might occasionally have been treated of, referring either to the subject itself, or to the opinions and systems of writers; but as they would have broken too much in upon the chain of the Science, they have been reserved to a separate place. Although, however, it be proposed now to penetrate a little farther into the subject, a few pages only will be employed; and points only of some importance come under our consideration. Several things still remain, worthy both of our reflection and of our curiosity.

WE have had the vibrations of sounding bodies, and certain numbers before us, as the causes of musical pleasure. Is there any proportion, we may ask, between these causes and effects? Upon what is a System of
Music

Musical to be founded? It would be pleasant to find that we are not under the dominion of an arbitrary rule; but can see a reason, why every thing is as it is. But how seldom have we that pleasure! A dogmatism reigns among Musicians; and we are tempted, in revenge, to look behind the scene, to see the springs that permit their puppet to move only in a certain way.

GOING again back to the beginning, to the Scale, to Octave, to Concord and Discord, we again meet the little circles that Musicians have traced. We hear constantly of *limits*, and of *Nature* fixing limits. A magic seems particularly to dwell in *Octave*. All Octave-notes, say they, are precisely the same: the very repetitions of one another. Why use them then? Ask the Composer, why he passes so often into a new Octave: he cannot tell; perhaps, because Theory forbids him; but assuredly it is, because he finds a new beauty is gained. The Tones of the Flute are found, in different Octaves, to be actually dissimilar in Sound. The truth is, the Octave of every Note is a modification of that Note, and in no case the same with it; unless we annihilate the distinction between acuteness and gravity.

ALL the Concords, it is said also, are contained within Octave; and this too is the work of Nature. Yet we

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have seen, that, in one case, and a good and approved one, that of a sounding body accompanied with its harmonics, there is not one Concord within the compass of Octave. Nature, if we look to her, in the resonance of a sounding body, has expelled all the Concords out of the single Octave. Yet, even admitting that they are all within Octave, as so often is the case in Melody, on account of the convenience of practice, why assert that Nature has placed them there? Let us examine an Octave.

$$1, \ 1\frac{1}{2}, \ 1\frac{1}{4}, \ 1\frac{1}{3}, \ 1\frac{1}{2}, \ 1\frac{2}{3}, \ 1\frac{7}{8}, \ 2.$$

While the *Key* vibrates once, *Second greater* performs one vibration and a ninth part of another: *Third greater* performs one vibration and a fourth part; and so on of the rest; till we arrive at *Octave*, which performs two complete vibrations, while the *Key* performs one. From the *Key* 1, to *Octave* 2, the space is exactly an *Unit*; and the Degrees and Concords within it, parts of that Unit. All the parts of an Unit must be contained within an Unit; and this is all, and no more, that we are to understand, when Musicians say, all the Concords are contained within Octave. The barrier of

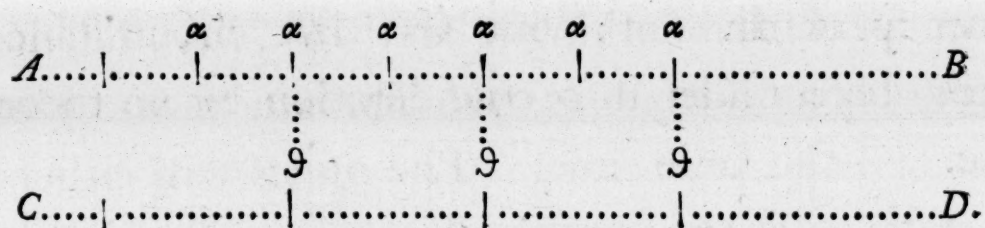
Octave is hence, plainly, rather a barrier of *Number*, than of *Nature*. All that Nature does, is, to divide the Unit in different ways: *Diatonic Nature*, if we may so speak, dividing it one way; *Enharmonic* and *Chromatic Nature*, each, another way.

THE Degrees, likewise, have been limited to the number *seven*; and this upon the system, that all Octaves are the same. And this number Seven has received great support from the *seven colours* in a sun-ray, coinciding, according to Sir Isaac Newton, in their places and dimensions, nearly with those of the Tones and Semitones in an Octave. The *Key* has been found to be the *red*; the *Third lesser*, the *yellow*; and the *Fifth*, the *blue Note*: and these are the three simple and primary colours. Unfortunately, the series in the prismatic Octave, they allow, is not musical; being that from *D* to *d*; or the Phrygian Mode of the ancients: had it coincided with the Key of *C* or of *A*, it would have been vain, perhaps, to have struggled with Musicians upon the matter; who, even as it is, speak with astonishment at the analogy. What, after all, if it be found, were this the place, that there are more than seven colours in a sun-ray?

WHY, next, do we prefer one Interval to another?

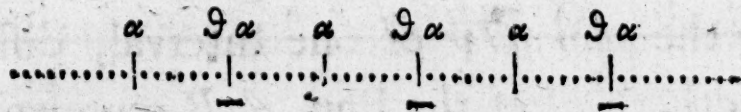
It will be necessary here to bestow a close attention. Let us lay hold of an Interval; and mark not only one circumstance, but all that happens, while the pulses of its two Notes are beating upon the ear. As *Tune* is, strictly speaking, nothing else than *Time*, let the two Sounds be considered as two *Rythmi*, flowing forward at one and the same time. The pulses will either coincide with one another constantly, as in the case of *Unison*; where the two *Rythmi* move with an equal pace: or they will only coincide at certain points; sooner, as in the case of *Octave*; later, as in the case of a *Fourth*, and others; the *Rythmi* moving there with unequal speed. For, in the former, coincidence will be at every single pulse of the slow or grave *Rythmus*, and at every second pulse of the quick or acute; while, in the latter, at every third pulse only of the grave, and fourth of the acute. Farther, the pulses of the acute *Rythmus* will, except at the points of coincidence, be constantly dividing the spaces, or *times*, between those of the grave; and the divisions different, in the case of different *Rythmi*; having, hence, a great share in forming the *character* of one Interval, different from that of another. Let the line *A B* represent a portion
of

of the acute Rythmus of an Octave; and the line *C D* an equal portion of the grave; and merely for distinction's sake, let the arsis-letter α , mark the pulses of the acute Rythmus, and the thesis-letter ϑ , the pulses of the grave.



In *AB* we find *six* pulses or times, marked by α ; and in *CD*, *three*, marked by ϑ ; those of *AB* coinciding with those of *CD*, at the perpendicular dotted lines; completing, thus, *three coincidences*. The three other pulses of *AB* divide the *times* between those of *CD*, into two equal parts. The marks or letters on *CD* may be transferred to *AB*; and the points of coincidence sublined, to obtain a view of both Rythmi in one line; and considered as one Rythmus.

Rythmus of Octave.



At.

At the end of *one time* is an arsis; at the end of another *one time*, that is *two times*, are both thesis and arsis coinciding. In a Rythmus are thus points of coincidence and points of division; and the Interval must draw its character from both; first, from the more or less frequency of coincidence; secondly, from the more or less frequency of division: but this last circumstance has hitherto been taken into consideration by no theorist in Music.

A FULL view is given of several other Intervals, next page; and where whole numbers are used in place of fractions.

AND these are some of the principal Rythmi of Modern Music; carried through one or more coincidences: the numbers marking the length of the steps that are taken. The reader may easily take a view of more. The following are a few, during one coincidence; and more briefly stated, without the separating lines: *Rythmus of Seventh greater*, 8:15;—

8, ^s7, ^s1, ^s8, ^s6, ^s2, ^s8, ^s5, ^s3, ^s8, ^s4, ^s4, ^s8, ^s3, ^s5, ^s8, ^s2,
6, ^s8, ^s1, ^s7, ^s8: *Rythmus of Tone greater*, 8:9;—8, ^s1,
7, ^s2, ^s6, ^s3, ^s5, ^s4, ^s4, ^s5, ^s3, ^s6, ^s2, ^s7, ^s1, ^s8: *Rythmus*

of

Rythmus of Double Octave, whose proportion is 1:4.

α α α ϑα α α α ϑα
.....1.....1.....1.....1.....1.....1.....1.....1.....1.
—

Rythmus of Fifth, 2:3.

α ϑ α ϑα α ϑ α ϑα
.....2.....1.....1.....2.....2.....1.....1.....2.
—

Rythmus of Octave of Fifth, 1:3.

α α ϑα α α ϑα
.....1.....1.....1.....1.....1.....1.
—

Rythmus of Third greater, 4:5.

α ϑ α ϑ α ϑ α ϑα
.....4.....1.....3.....2.....2.....3.....1.....4, &c.
—

Rythmus of Octave of Third greater, 2:5.

α α ϑ α α ϑα
.....2.....2.....1.....1.....2.....2.
—

Rythmus of Double Octave of Third greater, 1:5.

α α α α ϑα
.....1.....1.....1.....1.....1.
—

Rythmus of Third lesser, 5:6.

α ϑ α ϑ α ϑ α ϑ α ϑα
.....5.....1.....4.....2.....3.....3.....2.....4.....1.....5.
—

Rythmus of Fourth, 3:4.

α ϑ α ϑ α ϑα
.....3.....1.....2.....2.....1.....3.
—

Rythmus of Sixth greater, 3:5.

α ϑ α α ϑ α ϑα
.....3.....2.....1.....3.....1.....2.....3.
—

Rythmus of Sixth lesser, 5:8.

α ϑ α α ϑ α ϑ α α ϑ α ϑα
.....5.....3.....2.....5.....1.....4.....4.....1.....5.....2.....3.....5.
—

of the *Diatonic Tone*, 7:8;—according to the ancients;

7, ^s1, ^s6, ^s2, ^s5, ^s3, ^s4, ^s4, ^s3, ^s5, ^s2, ^s6, ^s1, ^s7: *Rythmus*

of the *Discord*, 5:7;—5, ^s2, ^s3, ^s4, ^s1, ^s5, ^s1, ^s4, ^s3, ^s2,

^s5: *Rythmus of the Discord*, 4:7;—4, ^s3, ^s1, ^s4, ^s2, ^s2,

^s4, ^s1, ^s3, ^s4: *Rythmus of the Enharmonic Diesis*, 45:46;—

45, ^s1, ^s44, ^s2, ^s43, ^s3, and so on; taking an Unit from the one number, and giving it to the other; till at length a coincidence take place at the ninetieth step of the *Rythmus*: *Rythmus of a Fifth*, tempered as 7:10;—

7, ^s3, ^s4, ^s6, ^s1, ^s7, ^s2, ^s5, ^s5, ^s2, ^s7, ^s1, ^s6, ^s4, ^s3, ^s7:

Rythmus of a Fifth, better tempered, as 67:100;—67,

^s33, ^s34, ^s66, ^s1, ^s67, ^s32, ^s35, ^s65, ^s2, ^s67, ^s31, ^s36, ^s64,

3; and so on, by a rule that may easily be discovered;

till at length a coincidence take place at the hundred and sixty-sixth step: *Rythmus of a Fifth*, still better

tempered, as 667:1000;—667, ^s333, ^s334, ^s666, ^s1, ^s667,

^s332, ^s335, ^s665, ^s2, ^s667, ^s331, ^s336, ^s664, ^s3; and so

on; coincidence taking place proportionally later. And

upon tempering still better and better, coincidence be-

comes later and later; till at last there is no coincidence

at all in less than an infinite space of time.

IN

IN these and other Rythmi, that might be laid down, there is a curious subject for our observation. We see several circumstances taking place uniformly in every Rythmus: a *repetition*; an *inversion*; and a *grouping* of two or more contiguous numbers, to form one and the same number. For example; in *Tone greater*, at the number 4, begins a repetition of the same numbers: next, that repetition is in the inverted order of those numbers; and lastly, every two contiguous numbers form one and the same number 9. We are struck both with the uniformity and the variety of these little systems of numbers, that are constantly and rapidly playing upon the ear.

THERE have been before us, the various steps with which different Rythmi form their march; and while we inspect into them, with a degree of wonder at their diversity, it proves difficult to compare them in point of merit. Some Concords have a great likeness in their movement to some Discords; as the Concord 5:8, to the Discord 5:7; and some Discords, as 4:7, have more frequent coincidences than some Concords. Did not we know how the ear actually ranks them, we should often be at a loss to decide as to their comparative excellence. If we except the power of custom,

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one

one thing seems certain—that the character of a Rythmus must depend not on any single circumstance, as simplicity of proportion or frequency of coincidence, but on the whole circumstances that attend it; and particularly, as it seems to me, upon its movement. The proportion which the steps bear to one another, appears to give the *characteristic*. The small importance of coincidence is seen in those Intervals that are tempered very near perfection; in which there is almost no coincidence at all. Coincident pulses would seem to be the causes of a separate *third sound*; but which makes its appearance in various ways: when those pulses are very unfrequent, we hear a rattling intermitting sound, as in finely tempered Intervals: when very frequent, there is that harsh and almost uninterrupted noise, called *Beats* and *fluttering roughness* of Discords, by Dr. Smith: but when so extremely frequent as to have no sensible interruption, they form that smooth pleasing *third sound*, first observed and estimated by the celebrated Tartini.

It is vain to say, that the Ear is unable to judge of these *steps* of Rythmus, so many hundreds of them being made in a second of time. If the Ear be unable to do this, the Ear cannot judge at all; and must be informed

informed of the matter by a miracle. There is no other alternative. How that organ, indeed, does actually judge, no man can tell; Nature hides herself in deep darkness, when we would pry into her ultimate secrets. And not only does the Ear compare two or more Rythmi in Harmony; but must be conceived to do the same in Melody: the successive Rythmi there being compared and applied to one another by the memory. It will be vain also to say, that certain *steps*, certain coincidences, or any other circumstance, or all together, are sufficient of themselves to fix the character of an Interval. Very much depends upon the Ear. That organ has various sensibility, various habits and education. The same Interval pleases the native of one country, and displeases that of another. Possibly, in all countries of the world, men learn Intervals only, in the course of time; and sooner or later, as they are easy, or are difficult. They may know few at first; beginning rapidly with *Octave*, *Fifth*, and *Third*; and proceeding slowly afterwards. What is intricate, may be late in being relished, or even comprehended; as in the charming old Music of Scotland, where a *Fourth* is unknown.

HITHERTO of the character of Intervals standing by themselves, unconnected with others; and this, although

in some respects a very important, in others is an idle speculation. No piece of Music, at least what is commonly held to be Music, consists only of one Interval. And Intervals that rank highest when alone, are the most seldom employed in Composition. Octave, Fifth, Third, the Perfect Chord itself, as it is called, make a great figure in a Treatise on Music; but not in a Concert. A Concert, indeed, could not want them; but the most common Ear can relish them. They give dull luscious pleasure. We court the nice and elegant: we reject the broad easy *patois* of the country, for the delicate and difficult pronunciation of the court. Octave and Fifth, perfect as they are, are vulgar cloying things, compared with many an Interval in a Song, called Discord by Musicians. The Ear, like the Mind, loves exertion; and pleasure is often the more exquisite, the dearer it is bought. A gross Discord, as the phrase goes, has been known, like the *chiaro-oscuro* in Painting, to shed a lustre on all around it. This holds particularly in bad Music: when you are tired of that, you may happen to be reconciled to it, by some string going entirely out of tune. I remember to have met with a band of Street Musicians at Aix la Chapelle, who employed a dog to bark between the Pieces; and which they had trained him to do in a certain humorous manner: their Harmony, which was little better than

than a continued cacophony, seeming to have suggested the benefit of such a foil.

UPON the whole, the Principle of musical Sentiment seems to be of a mixed nature; standing partly upon Numbers, and partly upon the Ear. They who build upon either singly, are infallibly led into error: and this brings us to some Systems, which have of late appeared in Europe; for although they do not appeal directly to Numbers, but to the resonance of founding bodies, they are, nevertheless, founded entirely upon the numerical proportions discovered in that resonance.

THAT a founding body might put another, which was not founding, into motion, did not escape the ancients: Aristides Quintilianus gives a particular account of the fact. But that in a founding body, besides the vibration of the whole, there were separate vibrations of the parts, and yielding, of consequence, a different sound from that of the whole, as is very sensibly done in the bells of a great Clock, and also in the Æolian Harp, has been only begun to be observed about two centuries ago by Merfennus and Sauveur. No use was made, however, of these facts, till of late; M. Rameau having attempted from them to demonstrate

strate the Principle of Harmony. The Sound of the whole, he called the *Fundamental* or *Generating* Sound; and that of the parts, the *Generated* Sounds, or *Harmonics*; and hence his doctrine of *Generation Harmonique*, and of Composition, being founded on the Principle of the *Fundamental Bass*. The Fundamental and its Harmonics, being, as we have seen, the *Perfect Chord*, and all other Chords being in different ways derived from the Perfect; the Harmony of the upper parts was derived from the Melody of the lowest. Farther, observing that while the Fundamental made its Harmonics *above* resound, and give the Major Mode, its Harmonics *below* were seen to *shake* in the same Mode, without emitting Sound, he obtained the Major Mode on both hands; in a *resonance* above, and in a *fremissement* below. Suppose thus, that we have Five Strings, that are to one another in length or tone, as these which follow:

$\frac{5}{1}$ $\frac{3}{1}$ $\frac{1}{1}$ $\frac{2}{1}$ $\frac{1}{1}$
 $\frac{5}{1}$ $\frac{3}{1}$ $\frac{1}{1}$ $\frac{2}{1}$ $\frac{1}{1}$
 $\frac{5}{1}$ $\frac{3}{1}$ $\frac{1}{1}$ $\frac{2}{1}$ $\frac{1}{1}$
 $\frac{5}{1}$ $\frac{3}{1}$ $\frac{1}{1}$ $\frac{2}{1}$ $\frac{1}{1}$
 $\frac{5}{1}$ $\frac{3}{1}$ $\frac{1}{1}$ $\frac{2}{1}$ $\frac{1}{1}$

Upon sounding loudly the String 1, or Note C, the Strings $\frac{1}{2}$ and $\frac{1}{3}$, or the Notes E and G, shall be heard
sounding

sounding above: and the Strings 3 and 5, or the Notes *E* and *G*, shall be seen *shaking below*; the Notes being brought down from their Octaves *g* and *ee*, as in page 115, for the sake of convenience. Now, from the nature of an *erect* Perfect Chord, *G*, not *C*, is the Fundamental to the *shaking Harmonics*; and that being so, there lies the Minor Mode above this *G*; for the Interval *G E* is *Third lesser*, and characteristic of that Mode. For the Minor Mode also is furnished by Nature; but not in the direct manner that the Major is; owing its existence to the order of the Erect Chord; and farther having this defect, that its gravest Sound is not the proper Fundamental to its *Third*; only having it in *fremissement*, or in a *shaking* state; whereas it makes its *Third greater resound*; and hence this Mode is said to come less from Nature.

SUCH is the System of M. Rameau. M. D'Alembert, his interpreter (for so he seems to be considered, from making him intelligible) sets aside, however, this origin of the Minor Chord, and inserts it arbitrarily into the Major; giving a common Fundamental to both; adding, that this origin is the most simple and natural. It may be more simple, as the number one is more simple than the number two; but how can that

be more natural, which sets Nature aside? He blots out the deed of Nature, and substitutes a thing of his own. And in this, we have an example of the passion among systematic Musicians for an universal Scale of Music, like that among Physicians for an universal Medicine. There are too few Scales; and yet even the learned and ingenious are for having still fewer. But Nature scorns the conveniencies, as well as the impediments, of System. She has formed the Major and Minor Modes different from one another: gaiety different from grief; and will never allow a Scale common to both to enjoy her authority. Yet in this, as in a thousand other cases, it is allowed, that in Practice, feeble mortals, when unable to come up to her heights, may have recourse to all the compensations they can.

IN the System of Tartini, we have phænomena more delicate, and a Theory more profound. He has made the discovery of a *third Sound*; which, till his day, had escaped all mankind. The same observations, indeed, it is said, took place about the time he wrote; but this was not only unknown to Tartini, but the observations themselves had been turned to no use, by M. Romieu, the person who made them.

IT

It was known, that, upon sounding a String, it divided itself into its $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$ *part*; and so on indefinitely; and that the Sounds of these parts combined to form only *one* Sound to the Ear; also, that the same effect followed, if a number of Strings or Pipes were in their lengths according to the above Series, $\frac{1}{2}$, $\frac{1}{3}$, and so on: upon sounding the whole at once, there resulted only *one* Sound. Farther, when a String was sounding, if the finger pressed *gently* at any point: for example, divided the String into *one fifth* part on one side, and *four fifths* on the other; the *one fifth* part vibrated by itself, and the *four fifth* part, instead of doing the same, divided itself into four *one fifth* parts; all which, along with the other *one fifth*, vibrated by themselves; and yielded only *one* Sound, that of *one fifth* part. The *four fifth* part, vibrating thus in the manner of the *one fifth*, is what is called a vibration by *aliquot parts*. Tartini takes a philosophical view of these known facts. He rejects the term, or rather idea, *aliquot part*. What strikes him, is *Unity*. He perceives that, in all these cases, it is constantly *Unity*, that is, 1, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, and so on, that vibrates and yields Sound. He views these Units as *physical Monades*: the term *Monade*, says he, is every thing: *aliquot part*, nothing: these phenomena are commonly

known, but this is their *significazione et indicazione*: the Harmonic System reduces, *il diverso allo stesso; la moltiplicità alla Unità*.

“ THERE is discovered” (so modestly Tartini alludes to himself) “ a new harmonic phenomenon, which “ wonderfully proves this, and much more.” Two Notes, Unison and Octave excepted, being sounded together, loud and for some time, there is to be heard a *third Sound* engendered between them. This *third Sound* is graver than either of the two, unless in the case of a *Fifth*, where it is Unison to the lower Note, and varies according to the Interval. But what singularly confirms the doctrine of *Unity*, if in a number of Strings according to the Harmonic Series, $1, \frac{1}{2}, \frac{1}{3}, \frac{1}{4}$, and so on to infinity, any two whatever of them be sounded together, there is invariably engendered the *same* third Sound; and that third Sound is the Sound of the String $\frac{1}{2}$; or Octave of the whole String 1 . When $\frac{1}{3}$ and $\frac{1}{4}$, or $\frac{1}{7}$ and $\frac{1}{50}$, or whatever other Strings are sounded *in their places* in the series, the same third Sound of the String $\frac{1}{2}$ is constantly produced. While this third Sound is constantly the same, it is plain it will stand much farther below some Intervals than below others. For example, in a *Fourth*, or $\frac{1}{3}$ and $\frac{1}{4}$, the third Sound $\frac{1}{2}$ is
one

one Octave below the higher Note $\frac{1}{4}$: in *Tone greater* $\frac{1}{8}$ and $\frac{1}{9}$, it is two Octaves below the lower Note $\frac{1}{8}$. But now suppose the Notes to be *out of their places* in the Series; or, in other words, that their *absolute* pitch be varied, the *relative* remaining the same, it is plain that *Tone greater*, $\frac{1}{8}$ and $\frac{1}{9}$, if brought down out of its place, so that its lower Note coincide in pitch with the upper Note of a *Fourth*, will make its third Sound fall proportionally down, sinking below the third Sound of the *Fourth*, by the difference between one and two Octaves: that is, it will fall one Octave below the Sound of the String $\frac{1}{2}$ of the Series.

Now, as in a Piece of Music the Intervals seldom follow one another, according to *their places*, or absolute pitches, in the Harmonic Series; of consequence, the third Sounds engendered, will seldom be of the same pitch. These third Sounds, says Tartini, form the true and only *Harmonic Bass*; and every other Bass is a *paralogismo*, an *absurdity*: an expression, as M. D'Alembert takes notice, strong and remarkable. The beauty of Tartini's System can escape no reader whatever. From his experiments, he was led to make derivations opposite to those of Rameau; deducing the Bass from the Treble, and Melody from Harmony.

The third Sound, invariably the same, he calls the basis and root of the Harmonic System; and conceives, that an *Unity* is hence established by a law of Nature.

M. D'ALEMBERT, conceiving that the third Sound remains only the same, in the case of two contiguous Strings, as $\frac{1}{3}$, $\frac{1}{4}$, and hence mistaking, as appears to me, the System of Tartini, has inquired, What is the third Sound of *Tritone*, or 20 : 27, and of *Semidiapente*, or 45 : 64? If I be right, the answer is easy: their third Sounds are that of the String $\frac{1}{2}$, constant as ever. And if these Intervals be out of their places in the Series, it is easy to compute, from the distances to which they are removed, how far their third Sounds will deviate from the Sound of $\frac{1}{2}$. Farther, wherever the numerators are the same, there will be the same third Sound: Tartini has expressly *noted* the same third Sound to a *Fourth* $\frac{3}{4}$, and a *Sixth greater* $\frac{3}{5}$; the same third Sound, to a *Third lesser* $\frac{5}{6}$, and a *Sixth lesser* $\frac{5}{8}$. Lastly, because the elevation in the Harmonic Series may be greatly different, we can explain, why, upon a small difference of an Interval, the third Sound may greatly vary: as that of *Third lesser* is graver than that of *Third greater*, by a whole *Third greater*. Hence the great leaps of the Bases.

TARTINI

TARTINI deduces a number of musical Canons for Composition. In a good part of his book, he passes from Physics to Geometry; but there, and in his doctrines concerning harmonical and arithmetical proportions, I leave him: as all such comparisons, however they may have drawn the attention, and even consumed years in the precious lives of very ingenious men, seem to be fanciful and vain.

THESE are the Systems of Rameau and Tartini, in some of their chief points of view. Seldom has Science shone with such brilliancy, as in their hands: they give not a number of little unconnected Rules; but one great phenomenon; one simple and magnificent Theory. In the resonance of a sounding body, Rameau spreads out to you the Sounds of Harmony: Tartini, by his *third Sound*, collects them all back again into *one*. You have Trebles from Nature, in the one System; a Bass from Nature, in the other. We are so much charmed with the physical laws, and the agreement between them and the organ of hearing, that it is painful to descend from such heights, and find out at last, that we have been gazing at a wrong object: the *illustration* of a Rule, instead of the demonstration of a Principle. Science and Truth, coming down to a humbler

humbler station, tell us, that all we have seen is only Analogy. The simplicity and order of Physics have been before us; but when we go to the Ear of man, often we find that uncontrollable organ deaf to order and simplicity: disturbing and inverting Nature.

THESE splendid Systems tend even to mislead us into narrow doctrines, unworthy of Science. The simplicity we have been admiring, is the simplicity of Physics. We have been using the sacred name of *Nature*; and when we inquire into our own meaning, we find, that it is the Nature of a *String*, rather than the Nature of *Man*. The Ear can go far beyond those palpable Harmonics that *sound* or that *shake*; and delight itself with others, that Physics has not yet submitted to the Senses. What have we from Physics, but the solitary Major Mode, or Perfect Chord, of Modern Music?

INDEPENDENT of all these discoveries, the old System of Music stands as it was; safe and sure. Yet although Physics alone cannot afford the Principle, it may give light; as has actually been given by the illustrious Artists we have spoken of. Farther discovery should be encouraged. Various experiments are yet to be made; and no phenomena, it is acknowledged even by the admirers

admirers of those Systems that have yet fallen under observation, even with all the derivations, combinations, and shapes, into which they have been moulded, are sufficient to establish an universal Principle. The physical cause of the *resonance*, as also that of the *third Sound*, are not yet, with certainty, explained: an explication, indeed, of the latter, has been suggested, a few pages above; but that requires the sanction of better authority.

WE may have heard too much of those *few* Harmonics and Third Sounds, that are *sensible*. Were it permitted, one would chuse to go a little farther; pass beyond what is *sensible* in both Theories, that being only a circumstance; and treat of Notes, whether sensible or not; for that distinction does not affect the Science.

IN the Harmonic Series $1, \frac{1}{2}, \frac{1}{3}$, and so on to $\frac{1}{32}$, the Strings $\frac{1}{2}, \frac{1}{4}, \frac{1}{8}, \frac{1}{16}, \frac{1}{32}$, stand respectively above the String 1, as Octave, Double Octave, Triple Octave, Quadruple Octave, Quintuple Octave; so that in the course of five Octaves, there are yielded thirty-one Harmonics to the Fundamental Sound. None of these thirty-one, if we except $\frac{1}{2}$, are within the bounds of Single Octave: one of them, $\frac{1}{3}$, is found within Double Octave: three of

3

them,

them, $\frac{1}{3}$, $\frac{1}{6}$, $\frac{1}{7}$, within Triple Octave: seven of them within a Quadruple Octave: and the remainder within the region of the Fifth Octave. The Notes come in thin at first, and at last crowd on one another. Now, although they all fly out *off* the bounds of a Single Octave, they all have their *roots* in it; that is, their *simple* Notes; for they are all Octaves of certain simple Notes. By an easy calculation it will be found, that these thirty-one Harmonics arise from *sixteen* simple Notes or Intervals, all lying within the bounds of Single Octave:

16:17, 8:9, 16:9, 4:5, 16:21, 8:11, 16:23, 2:3, 16:25, 8:13, 16:27, 4:7, 16:29, 8:15, 16:31, 16:32, or 1:2

THESE Intervals are arranged in the order from gravity to acuteness; and might be said, in the language at present used, to form the *Harmonic Scale of Nature*: Music seldom or never rising above the Fifth Octave. The Scale consists of fewer Intervals than there are Harmonics in the Series, because several Harmonics often proceed from the same Interval: thus, $\frac{1}{3}$, $\frac{1}{6}$, $\frac{1}{12}$, $\frac{1}{24}$, all come from the simple Note 2:3; being higher and higher Octaves of it. Compare this Scale with that of
the

the Major Mode in Modern Music, which has only seven Intervals :

8:9, 4:5, 3:4, 2:3, 3:5, 8:15, 1:2.

And we hence see, that Nature, in the harmonic resonance, affords a much greater number of *Degrees* in the Scale, than what are used in modern Practice. What strikes us, is the rank given to some Intervals that are accounted Discords ; for example, the Discord 4:7 comes into the Series in its Third Octave : that is, as soon as *Third greater*, 4:5.

WHILE in the Harmonic *Series* are not to be found the Octaves of several other Intervals, as of *Fourth*, *Sixth greater*, *Sixth lesser*, and many others ; and of consequence these Intervals are not in the Harmonic *Scale*, nor to be found in the *fundamental* relations of the Series ; yet they appear, some of them, early in the *mutual* relations : that is, between the denominators of the harmonic fractions. For example, we have a *Fourth* in the mutual relation of $\frac{2}{3}$ and $\frac{1}{4}$: a *Sixth greater*, in that of $\frac{2}{3}$ and $\frac{1}{5}$; and so of others. There are thus Intervals from two different sources, the *fun-*

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damental

damental and the *mutual* relations: the latter of which much more numerous than the former. The curious inquirer may easily collect them together; and contemplate the latitude which Physics affords. There lies before him one great harmonic body. On striking the Fundamental, Harmonics, and Harmonics of Harmonics, resound innumerable through Octaves, to infinity; though few make themselves sensible to his Ear. He can compare them with the Fundamental, and he can compare them with one another. But leaving that to the curious, we are inclined here to stop. We are lost in the immensity of the subject; and leave it the more willingly, that little advantage is to be derived from it: for bodies are only imperfectly elastic; and the Ear is only an imperfect organ of hearing.

FROM the observations made, the Science of Music appears not yet to have reached a perfect state. In this condition of it, there is danger in using terms and phrases, without knowing their meaning. While it is said, for example, that the Minor Mode is *less from Nature* than the Major, we must recollect that this is an abuse both of words and ideas: we are mortified to find that these are doctrines of philosophical men. But the distinction into Concord and Discord is too old to be eradicated, and a

barrier lying in the way of every one who begins to study the Science; it requiring a course of time, before he perceive that the distinction itself, that is, the very premises, are false. Concord is that which pleases; and Discord, that which displeases, says D'Alembert: and Tartini, referring to such a definition, justly remarks, that it is any thing but a definition. Besides, what is said in it, is not true: what displeases, when taken alone, may be charming in Harmony. What definition, then, is to be given? Possibly none. I would speak of Intervals, without giving them names that imply a character; or at most would say, that certain Intervals are more pleasing to *my* Ear, than certain others: how they affected an ancient Greek or modern Chinese, I cannot tell; but have reason to believe it was different from their impression upon mine. The number of Discords, besides, being so great, and of Concords so small, leads the student to imagine that the charms of Music are not owing to the agreement, but to the disagreement, of Sounds: for there is only a handful of Concords, and a whole host of Discords. Indeed, unnatural arrangements are to be met with in most Sciences. Botany, under the hands of Linnæus, hardly teaches us the nature of a single plant. It is not proposed, however, here to alter the *terms* of

Musick. All necessary is, that the inquirer should know, that the *terms* are delusive. Long usage gives a sanction to almost all things whatever; and it would be easier often to move a rock out of its place, than to wipe off its ancient name.

It remains only, in the end of this Chapter, which has had no higher a title than mere *Speculations*, much more on account of opinions hazarded by the Writer himself, than of the ingenious Systems of others, that have been treated of in it, to speak of an *Essay on Tune*, published about two years ago; and upon a plan both beautiful and new.

THE great object of the Author is, to attain to perfect Tune; and of consequence, to supersede Temperament. Taking his station at the Diatonic Scale, or Key of *C natural*, he has thence proceeded in a chain of reformation, through every other Key of the System. His first step is to tune the two *Adjunct* Keys of *G* and *F* exactly the same with the *Principal* Key *C*; inserting the *peculiar* Notes of the two Adjuncts, when they do not coincide with the Scale of the Principal. And they follow, all three, in one Scale.

will; *G* can use a *grave* Second *A*, and a *flat* Seventh *F*; *F* can use a *Tritone* *B*, and an *acute* Sixth *D*.

THIS first step is the grand Key of reformation; for, by merely following out its analogy, all other Keys attain to perfect Tune: that is, by holding *G* to be a *principal* Key, and tuning its two Adjuncts the same with itself, all the false Intervals in its own Scale, like those formerly in *C*, are corrected; and by holding *F* to be a *principal* Key, by the like means the like end is obtained. Going on to hold this second order of Adjuncts to be Principals, and tuning *their* Adjuncts the same with themselves, the Principals are corrected; and so on, through all the rest. We have thus a train of Principal and Adjuncts; the latter correcting the former; and the former in return affording to the latter the Intervals called *false*, to be used upon occasion; furnishing thus to each other a mutual correction and enlargement. The System of Tune is thus one great indefinite body, depending upon itself: the parts, by their affinities, taking birth from one another: Principals implying and suggesting Adjuncts; and the whole resembling a Body and its Members.

LASTLY, all these inserted or peculiar Notes of the Adjuncts, which seem at first sight to come into the
Scale

Scale by no rule ; all come into it in one and the same way : and not only that, but all those Notes reduce themselves to *two* : a *grave Second*, like Roman D and A ; and a *flat Seventh*, like Roman B and F.

NEITHER is this insertion of *grave Seconds* and *flat Sevenths*, arbitrary ; but, on the contrary, is equally authorized with that of the *acute Seconds* and *sharp Sevenths* : for while the latter two, when used, correct several false Intervals, the former two, when used, correct as many. By this alternate employment of them, therefore, it appearing that they are equally agreeable to Nature, the Writer of the Essay plants them both in the Scale. This discovery of the double Seconds and Double Sevenths is thus of the most beautiful kind : they come in as engines, to rear the great frame of Tune, and to bind it compactly together.

THE Diatonic Scale only, consisting of seven Degrees, has all this while been referred to ; but the Writer, out of respect to the established System, or Semitonic Scale of twelve Degrees, employs himself chiefly to perfect its Intervals, through all its twenty-four Keys, both in the Violin and Organ. Yet as this Scale is the work of Art, he is necessarily obliged to follow its structure ;
but

but still without having recourse to any other means than double Seconds and Sevenths.

IN the Violin are but four fixed Notes: those of the four open Strings, which are tuned *Fifths* to one another. Upon examination, the Writer finds, that a number of *stopped* Notes are true to some of those open Strings, and false to others, by Comma; and actual passages are quoted by him, from the works of the greatest masters, Tartini, Corelli, and Giardini, to shew that they were not sufficiently acquainted with the true tuning of the Fiddle; and that they have actually written passages for Fiddle-performance, which cannot be executed in Tune. In place of this, he gives Rules and Scales for perfect Tune, through every Key: affixing along with the usual *sharp* and *flat* marks, also *grave* and *acute* marks; directing to the use of the grave and acute Seconds.

THE Organ, in its present form, being tuned by Temperament, so as to form a System divided into Half-Notes, may, in some sense, be said to be furnished with the Tones and Semitones contained in the Diatonic Scale; but in such a System, the distinction between Tone greater and Tone lesser, which is Comma,
is

is neglected. In perfecting the Tune of the Organ, this Writer does not attempt any artificial division of the Notes, by Comma, or by any other quantities, in order to evade this defect: he tunes each Key according to the true Intervals of the Diatonic Scale, after the manner already explained; adding certain Notes, for completing the Tune of each succeeding Key, till the whole twenty-four Keys of Music be formed, each, in true Diatonic Tune. The result of this operation is, that the whole System naturally becomes divided into Elementary Tones greater and lesser, Semitones, Limmas, Commas, and Diesises Major and Minor; comprehending, in all, *forty-four* Degrees of Tune in each Octave, in place of *twelve*: giving to each of the twelve Finger-keys, either *two* or *three* Degrees of Tune, besides its own, to be used occasionally; and standing either above or below the Natural Note, but never at a greater distance than two Commas. *Comma*, or the Interval $80:81$, is composed of two unequal Intervals, *Diesis Major* and *Minor*; the former of which $2025:2048$; the latter $32768:32805$. If *Comma* be represented by *c*, *Diesis Major* by *D*, and *Diesis Minor* by *d*, we shall have a view of this refined System, as in the next page.

L 1

Two

AN INQUIRY INTO

C NATURAL.

B NATURAL.

A SHARP.

A NATURAL.

G SHARP.

G NATURAL.

F SHARP.

F NATURAL.

E NATURAL.

D SHARP.

D NATURAL.

C SHARP.

C NATURAL.



Two Degrees belong to the Finger-key *C Natural*, both graver than itself: the first a Diesis Major below *C*; the second, a Diesis Minor below the first; or a full Comma below *C*. Three Degrees belong to *C Sharp*; one, a Comma above itself: the first of the other two, a Diesis Minor below; the second, a Diesis Major below the first: and so on, in the other Keys. It will be found that only six of these Keys are different from one another in the order and number of their *Degrees*; and only three of them different from one another in the Interval between their highest and lowest Degree. The five *sharp* or artificial Notes are placed *Limma Major* or *Limma Minor* above or below the Natural ones, as required. The Author suggests that a set of *Stops* might be formed, twelve for the Major and twelve for the Minor Mode, fit to open the whole Tune belonging to any particular Key; the other pitches being all, of consequence, thrown off: adding, that the present Organ furnishes more than triple the number of Pipes to each Finger-key, above that of his System of *forty-five* Degrees; and that merely for the purpose of Noise.

ALTHOUGH the twenty-four Keys, however, be thus rendered perfect, and Keys to an indefinite number
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might be added, the Author remarks, that twelve Signatures, or twenty-four Keys, are much more than sufficient for all the purposes hitherto aimed at in Composition; and therefore recommends the use only of three Signatures, comprehending three Keys Major, or a Principal and its two Adjuncts; and three Keys Minor, or the *Sixths above*, of the former three; requiring, in all, only *eighteen* Degrees of Tune, whereas the twelve Signatures at present are only furnished with *twelve* Degrees. He holds Modulation to be unnatural, when passing the bounds of those three Signatures; every Note almost of the former Key suffering alteration; but in this he refers only to the received Principles of Composition, and to the limits set to his present Essay: otherwise he is persuaded the contrary is true.

SUCH is the Work of Mr. *Maxwell*; and which only can have been the fruit of great labour and of sound ingenuity. Both Practice and Theory return back again in it to their old Diatonic laws. How soon Performers may relinquish Temperament, the companion of their youth and of their lives, is difficult to tell; possibly the essay must wait a new generation of Artists. Upon looking at his System, it is obvious, as he himself has
thrown

thrown out, that many new Intervals are to be seen within it, and many new Keys might be founded. One consequence he just mentions: "In regulating
" Composition by this simple System, frequent oppor-
" tunities occur, of admitting some very small Inter-
" vals into the progress of Melodies, even down to
" Comma; all accompanied by regular Fundamental
" Progressions, with Harmonies in full Tune; which
" leads us to pay no small respect to the accounts given
" by the ancients of their *Enharmonic Music*."

LASTLY, the *Essay on Tune* leads to the important question, already endeavoured to be stated in the first Chapter: Whether, upon giving up the Tempered Keys, we should not hence lose variety of expression, the Perfect Keys being all conceived to be uniform? The Public, after examining the Essay, will decide. Temperament, according to the Author, gives no true expression at all; while, according to his plan, although the Adjuncts be tuned the same as the Principal, yet, from their different relations, they take, each, a different character; and the more accurately they are tuned, the more sensible they render not only this relation, but their own characteristic differences. Nay more; the small Intervals generated, in forming one
I Key

Key from another, afford an opportunity to introduce many beautiful Intervals, different from any yet observed by Musicians; and create an almost infinite fund for variety of musical expression. By following out the Perfect Keys, a greater and greater variety takes its origin, and belonging to those Keys: while the variety of Temperament is not only limited, but does not belong to the Diatonic System.

It is almost needless to add, that if the Principles laid down by this Writer, or any other similar to them, should one day be adopted and followed out by the musical world, we should have a *Science*, in place of a parcel of *Rules* in Music. The Scale would not only arise from a simple fountain, but flow in all its windings in a varied and simple train, to an extent which seems indefinite; and to which only the human capacity itself would affix the bounds.

WHILE the ancients had seven or more *Modes*, it should seem that only two of these, the *Lydian* and *Hypophrygian*, called by us the Major and Minor, are agreeable to the taste of modern Europe. The objections to a Mixed Mode, attempted lately to be introduced into France, though, it is said, not for the first

first time, and by a M. Blainville, if I remember, seems a proof of this: a Mode, which, upon examination, I find to be precisely the ancient *Dorian*. Both the political and moral character have taken a different cast: no wonder, the sentiment of Music has varied so much. The other Modes and Genera might be practised, but they would be found out of place, and not now in the spirit of mankind. If these be facts, and it will be difficult to say they are not, one consequence must inevitably be admitted, that a great object with Musicians now should be, to render the different Keys in the two modern Modes, perfect in their Tune. In this point of view, the Author of the *Essay on Tune* has set up the taste of the moderns as his standard: he has met the spirit of Modern Music; and solved the problem, which it has been so long proposing to the ingenious.

In the foregoing Chapters upon the *Science*, and in those which follow, upon the *History* of Music, although the names of Writers and the titles of Books have been occasionally mentioned in the text, and also particular passages quoted there, when it seemed necessary, yet as several readers may, perhaps, have made no very extensive research into the writings of the learned, and may incline to study the subject more particularly, and to pursue it farther, the Author thinks himself bound in duty to them to make more particular and formal mention of some of the chief sources from which he has had his own information; and which, perhaps, may save them trouble in prosecuting their inquiries. For this purpose there follows an alphabetical list of the Writers whom he has consulted, or has referred to.

D'Alembert's

- D'Alembert's Elements of Music.
 Algarotti upon the Opera.
 Aristotle's Problems.
 Avison on Musical Expression.
 Bede de Musica: Ecclesiastical History; and other works.
 Boetius (Manilius Torquatus) de Musica.
 Boetius (Hector), History of Scotland, lib. 13 & 17.
 Bontempi's History of Music.
 Du Bos; Critical Reflections, tome 3^m.
 Brown's Dissertation on Music and Poetry.
 Bruce's Letter to Dr. Burney (to be found in Dr. Burney's History of Music).
 Bryennius's Harmonics.
 Buchanan's History of Scotland, lib. 10. § 57.
 Burette upon Ancient Music (to be found in Mem. de l'Acad. des Inscript. & Belles Lettres).
 Burney's History of Music; and Musical Travels.
 Carver's Travels through North America.
 Cassiodorus de Musica.
 Cerone's El Melopeo y Maestro; Tractato de Musica.
 Cicero de Oratore, &c.
 Cook's Voyages.
 Dionysius of Halicarnassus.
 Donatus (the Grammarian).
 Duclos upon the Ancient Declamation, &c. (to be found in Mem. de l'Acad. des Inscript.).
 Encyclopédie: articles on Music.
 Fordun's Scotichronicon, lib. 16. cap. 28, &c.
 Garcilasso de la Vega's Royal Commentaries of Peru.
 Du Halde's History of China.
 Sir John Hawkins's History of Music.
 Holden's Essay towards a rational System of Music.
 Kircher's Musurgia.
 Malcolm's Treatise of Music.
 Major de Gestis Scotorum.

Marcello's

- Marcello's Teatro alla Moda (to be found in Varietés Litteraires, tome 1^{re}).
- Maxwell's Essay upon Tune; published at Edinburgh, 1782.
- Meibomius's Edition of Aristoxenus, Euclid, Nicomachus, Alypius, Gaudentius, Bacchius, Aristides Quintilianus, and Capella.
- Mémoires concernant des Chinois; tome 6^{me}.
- Mersennus's Harmonics.
- Olaus Magnus de Gent. Septentr.
- Origin and Progress of Language.
- S^{te} Palaye's (M. de la Curne) History of the Troubadours.
- Plato de Legibus.
- Plutarch's Dialogue upon Music (critically examined by Burette and others; Mem. de l'Acad. des Inscript.).
- Polybius, lib. 4. cap. 3.
- Ptolemy's Harmonics, edit. à Wallis.
- Quintilianus (Fabius) de Institut. Orator.
- Raguenet's Comparifon of French and Italian Music.
- Rameau's Principles of Composition; Generation Harmonique, &c.
- Rouffseau's Musical Dictionary; and Letter upon French Music.
- Sagard's Grand Voyage au Pays des Hurons.
- Salinas de Musica.
- Scaliger de Causis Ling. Lat.
- Shaw's Travels.
- Sidonius Apollinaris's Epistles.
- Dr. Smith's Harmonics.
- Steele's Essay upon the Melody of Speech.
- Sir Francis H. E. Stiles's Explication of the Grecian Modes (to be found in Vol. LI. of the Philosoph. Transact.).
- Tartini's Trattato della Musica.
- Tassoni's Pensieri diversi, lib. 10. c. 23.
- Travels through Spain, by Pontz, Swinburne, &c.
- Vitruvius de Architectura, lib. 5 et 10.
- Vossius de Poëmatum Cantu & Viribus Rythmi.
- Zarlino's Institutione Harmoniche, &c.

The above list does not, indeed, include the whole of the Writers that have been consulted upon this portion of the Work; nor does it seem necessary to do so, in almost any Work whatever. Authorities which have been long established, which are well known, and particularly which are ample, where many Writers of credit concur in the same doctrines or testimony, are seldom, even by the most minute and ostentatious Authors, formally produced, or need be produced. In this last case, it would, indeed, prove often a difficult matter to make a selection; and to quote any one Writer, in preference to another.

CHAPTER FOURTH.

History of Music.

IN early ages, the minds of men are more deeply impressed with piety to the Gods; and their imaginations also, being less confined, join with that piety, in referring all inventions to a divine original. They look up to Heaven for the Arts; and think they see superior Beings, kindly stooping to teach humble men; one while, to get wine from the grape; at another, to bring Music from the reed. What they knew not, they believed known to the Powers above. All around them also, places especially out of their own reach, they conceive to be inhabited by Beings superior to their own condition: the Nereid is in the stream, and the Dryad in the grove: when clouds gather round the sides of Olympus, and take the mountain from their view; that is the time, they imagine, in which the great Gods are assembling on his top.

BEAUTY dwells over the beginning of the Arts; and when, in after-times, the Philosopher sets aside the fine Fables of Antiquity, he seldom puts any thing in their room. Yet, let my Fables be despised, says Antiquity: let them vanish in the presence of Truth: but while you take from mine eyes the scenes with which they have been enamoured, what have you placed in their stead? Doubt and darkness: events traced to no cause: a Chronicle, where there should be a Science. How many ages have gone round, before Systems, worthy of reason, have been conceived; and, in how many cases still do Systems of that kind remain to be formed!

THE history of Music is an example. There are dates and names, unconnected fables and facts, past all number; and that, indeed, to such a degree, ancient and modern times included, as to have filled many volumes, and given the credit of much learning to those who have collected them. And few things are more easy. In every nation the least cultivated, there are a multitude of pens ready and able for the task; not only in the case of Music, but of all Sciences whatever. Nor are such labours useless; but Philosophy looks higher.

ON turning to the subject, many of the ideas conceived about Music stand in our way, when we would contemplate its history: for if we look at it by itself, almost the only view that has yet been taken, an abstract object is before us; and which, far from corresponding, is even directly opposite to the state of mankind. A history on this plan would not be worth the perusing; for it would give no knowledge of the effects of Music, which are generally greatest, when the Art itself is least perfect; and smallest, when it is carried to its utmost perfection.

TAKING Music and Mankind in connection together, what comes foremost is the Music of *rude nations*; being, in that case, the most complete; although in others, the most imperfect. There is Dance and Gesture, and Poetry and Music, all united together; and the same person performing all, at once. There is a Whole: the true picture of the savage man, who practises all Arts in his sole person; leaving improvements to come, when they are committed to separate hands: he himself, in the mean while, possessing a latitude of character, which is never enjoyed by the bulk of mankind in any after-stage of civilization. In the infancy indeed, if the idea may be admitted, of the savage state, Music
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is not so entire; there being awanting, *Tune*: a quality, which, however, in truth, has, of all the rest, the least power over men.

SHOUTS, leaps, and violent gestures, compose the most primitive Music; and we shall know little of the human frame, if we doubt the power which these, even taken singly, may possess. A great entertainment in Russia is said to consist in merely sliding down hill, but so quick, as to take away the breath: a thing which possibly might be classed with the *sublime*. The Voice, from all accounts, struck at first, and for a long time, only a very few Intervals or Notes of Music, that were different from one another; and Instruments seem, in all nations, to have begun in a Monochord, or other Instrument, having only one Note. To the clashing of weapons, shells, and other such bodies, against each other, succeeded the smoother tone of a reed, a horn, or a thong; and these, from having only one Note at first, acquired in time two or three. Upon an Egyptian obelisk, said to be as old as the times of Sesostris, and now lying in the Campus Martius at Rome, is a sculpture of a two-stringed Instrument with a neck; but in place of having yielded seven or eight Notes, as has been conceived by some, by means of *stopping* the Strings,

Strings, as in the modern Violin, and particularly in the *Calascione*, an Instrument itself of two Strings, and used at this day in several places of Italy, more probably it was employed to furnish only two. It appears at least certain, that all original Instruments were monotonous; like the New Zealand Trumpet, at this day, as sounded by the natives. Among the Schrellingers, the original inhabitants of Greenland, he who sings, according to M. Eggede, holds a *Tambour*, or small Drum, in his hand, on which, at the same time, he beats with a stick: a person who exposes his goods to sale in a certain game, does the same; and he who buys them, sings also; but, in place of a Tambour, beats upon his *back*: an Instrument, surely, which can yield at most but one Note. The Flutes in Otaheite, we are told, have only three or four Notes: in Peru, the Inca Garcilasso mentions four or five. The Inca, indeed, speaks also of a certain Pipe made of canes glued together; each having a different Note; making a pleasing Music by the dissonancy of Sounds; the Treble, Tenor, and Bass, exactly corresponding and answering each to other; and that with these Pipes they often played in Concert. But a Treble, Tenor, and Bass, in Peru, and upon an Instrument blown with the mouth, is incredible: the Inca's expressions, besides, rendering it doubtful if he understood the subject upon which

which he was writing. The Friar Gabriel Sagard, who visited the country of the Hurons above an hundred and fifty years ago, and who appears either to have understood Music himself, or to have relied upon some other person who did, has given us the Notes of three Huron Songs: the first, *D, F, G, G, D, G, G, F, F, D, D, G, G, F, F*: the second, *F, F, F, G, G, F, F, D, D, G, G, F, F, F, D, F, F, G, G, F*: the third, *G, G, G, F, F, D, D, D, F, F, G, F, G, F, F, D, D*; and these are said to have been sung each several times; and the whole seem to have been performed in succession; making up one Song, in praise of the Evil Spirit, who had informed them of the chase. The great simplicity of the Songs is evident; there being only three Notes in them, different from one another. The same traveller gives a Song of the Brasilians, sung on their solemnities: *F, F, G, F, F, G, G, G, G, G*; after which, terrible howlings, violent jumping, and foaming at the mouth, intervening, for the space of a quarter of an hour, the Song is taken up again: *F, E, D, G, G, G, F, E, D, E, D, E, C, D*; in which there are five different Notes; but, on the whole, none of the Songs exceed the compass of a *Fourth*, except the last, which reaches the Interval of a *Fifth*.

BUT

BUT it is loud Sound, and that of the Voice itself, which seems particularly to have composed the first Music. The Iroquois used neither Trumpet nor Drum in the service of war, but the Voice alone; and in this they are said, like the heroes in Homer (and I suppose the case is general), to have had a surprising facility in sending it to a distance. Forty-five Kettle-drums go before the King of Abyssinia, says Mr. Bruce; and Poncet, who visited the same countries about a century before him, speaks of some hundred Bells of brass adorning the horse of the Prince. The Persian Trumpet is seven or eight feet long; and that and their Drums suffer nothing else to be heard. These facts may seem strange, till we recollect, that, at this hour, in Europe itself, Town and Church Bells, having only one or a few Notes, agitating the general air by their vehement sounds, are the grand Music of the people. It has ever been so with the people: their Chorus has always uttered a tremendous voice: loud and terrible sounds, *beb beb é é*, with a harsh accent and vast force, mark an Indian Cadence: the shout of a Huron and Iroquois Chorus, it is said, made the village tremble.

THE quality of rough and smooth appears also to have been studied; and, indeed, wonderfully suited to

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occasions.

occasions. Savage men, who do not meet for relaxation, but for joy and grief, have no delight in smooth Sound: they come for lamentation, for sublimity and terror. "In the war-dances of the Indians in North America," says Captain Carver, "the language (by which I suppose he means the Sound) is such as to carry terror to the firmest heart." The Chinese, born to accuracy in every thing so far as they have gone, have given different names to the same Note, according to the different Instruments on which it is founded: metal, stone, silk, bambou-reed, gourd, baked earth, skin of animals, wood; without whose eight different kinds of Sound they do not hold Music to be complete. Of these, stone and silk, especially the former, is peculiar to themselves: the Instruments of musical stone yielding a middle Sound between that of metal and wood: those of silk, of the highest antiquity; by the softness of the Strings enlightening, it is said, the understanding and calming the passions; and preferred by the Pere Amiot to the European Harpsichord, on account of its tender Sound.

TIME is the grand engine of Music; yet I know not if it were the first employed: it should seem not. It appears, however, soon to have found its place. Rythmus,

mus, which, even in small degrees, is very powerful, is, in the Music we are speaking of, carried to extreme. The Musician, that is, every man, is governed by *Time*: that directs his Voice, his Instrument, his Body: we read always that the most exact Time is observed. In the Music of the Moors in Barbary, notwithstanding a great multiplicity of Instruments, twenty or thirty persons playing together, and all by the ear, the greatest uniformity and exactness, says Dr. Shaw, is maintained. And Time here is always simple, and often slow: without Quavers and Semiquavers, as in Peru; the Notes being all equal in length, or, at most, differing in the proportion of one to two. Hence its force: for Time, in this state, is the Music of the Mind: engrosses it; holds it suspended and on the rack. “The Abyssinian soldiers, when their Trumpet
“is sounded quick, and with great violence, are trans-
“ported into such madness, as to throw themselves
“into the middle of the enemy. I have tried it in the
“time of peace,” says Mr. Bruce, “and found that
“none who heard it could continue seated.”

It is to be regretted, that we have little information on this stage of the subject. Not many travellers, who have visited rude nations, seem to have understood

Musick. The Missionaries of France into so many regions of the earth, may have abused, at times, our credulity, or have made the æras of arts and inventions accommodate themselves to ill-understood dates in the Sacred Writings; but in one thing they stand well in our opinion: the Missionary was trained to his office by a laborious study: he was master of the Sciences of his time, Mathematics, Astronomy, Geography, Natural History, Chemistry, Mechanics, Musick; and since missions have become less frequent into some countries, and have ceased into others, the traveller, we find, may have sometimes discovered greater enterprise; but in general has not appeared to possess so many accomplishments. They who have, of late years, and especially from our own country (although, indeed, many of them mere pedlars, the most illiterate of men), penetrated far into the interior parts of North America, or who have visited the new-discovered islands in the South Seas, speak frequently, for example, of the Musick of the people; they could not avoid doing so, for they saw the people so often employed in it; but they give us almost no particular information. This is chiefly the case with respect to *Tune*; but concerning which we can collect nothing, but that it seems to have made an inconsiderable part in the Musick. We would have

have wished the Otaheite Flutes of three or four Notes, compared with the Tetrachords of ancient Greece. In the last voyage indeed to these parts, authentic accounts of which have not yet been published, I have been informed, upon good authority, that a person qualified for the task, has noted the Scale of Music; and found it different from any yet known. A musical Instrument also, has been brought home by the same voyagers, composed of ten reeds of unequal length, the longest eleven inches and a half, and the shortest eight inches and a half; from which, if the reeds be of equal diameters, the compass of the Instrument seems to be somewhat greater than a *Fourth*. Its Scale must hence consist of very small Intervals; and approach, perhaps, to some of the mixed genera, or irregularities of the Lyre, in ancient Greece.

IN this state of mankind, the proper Music is of a rousing kind. The savage, so often plunged in lethargy, has to be shaken and to be awakened. For this purpose, his Music is a simple Rythmus, a violent gesture, loud and piercing sounds. It is the Music of the arms, rather than of the fingers and the lips. A monotony almost is enough for his Tune; and his Instruments are chiefly of the Flute or rather pulsatile kind. The great
end,

end, according to Aristides Quintilianus, is to excite *wrath*; although, in this, he must refer to War-music chiefly; and such is the Music of the Thracians, says he, and of all the race of the Celtæ: rendering men fierce, like the people in Garamantis and Iberia.

THE revolution to which the rude state of mankind seems strongly to incline in the finer climates of the world, is that where kingly power is established; and if we take into our view that immense tract which lies between the eastern shores of the Mediterranean Sea, and the Pacific Ocean, towards China, we shall observe this transition to have taken place; and in times too early for the historian. Music, which formerly was called upon to dispel gloom, to fill up inanity, to terrify, or to enrage, came now to discharge a milder office; to soften slavery, and to alleviate labour. The call was for pleasure: the end, according to the same Aristides Quintilianus, was *voluptuousness*. Men fled insensibly to Music, as a refuge from the ills of their fate; and drowned in a Melody more pleasing and pompous than that of their fathers, the recollection of the freedom and of the rights they had lost. When the hand of the master was heavy, and the slave was bereft of the other good things of this life, he turned him to

the joys of imagination ; those joys which tyranny had no interest in taking away. Music was to him the blessing of God. Under all these monarchies, a soothing and lenient Music arose ; and princes, in the course of time, finding that the practice of it was not only innocent, but took the attention from other objects, dangerous to be made the subject of public consideration, gave it the most splendid encouragement and support. Music, from a private, became a public enjoyment. Over all the East, wherever men assembled in bodies, and festivals were held, a magnificent Music was furnished ; and, almost in every nation, a tribe of men set apart for the profession. The Art was carried into the very business of life : wherever a pillar was to be raised ; a canal to be drawn ; wherever *labour* was to be employed, Songs were made to accompany the hardship and toil : a practice continued to this day among the Chinese ; that people who have preserved, in its greatest purity, the immutable spirit of the East. That *Tune*, which the peasant in modern Europe employs to beguile the labour of his horse and his ox, was employed for the same reasons in Asia, from the Nile to Japan, to beguile the labour of men themselves. These means made toil often sit light ; and Music, thus joining with the voluptuous climate of Asia, with the humane

humane government of many of the princes of the East, helped to assuage, or even, at times, altogether to evade, the evils of unlimited power.

WE see how there may have arisen, what we read of in so many authors, an application of Music to the business and occasions of life; and attempting even at an influence upon the intellect itself; as it is said, in the Music of China. One great end being to dazzle, to possess and intoxicate the mind, the Music was simple, and performed chiefly by the Voice, or by Instruments of percussion. While Instruments, however, had often no more than one or two Notes, a vast multitude of Unisons being added to these, produced that magnificence of Sounds which is so peculiar to the East. Where manners, customs, and every thing else, were unalterable, Music likewise became fixed by law; although it should seem, that Songs, being appropriated, each, to particular and moral cases (if that, indeed, in so simple a Music can be believed), would, independent of political restrictions, have been little subject to change. The Theatre is too intellectual an entertainment ever to be cultivated much in Asia; in place of which, came religious festivals and a temple-service. It may be owing to this, that, among the Hebrews,
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we find no dramatic representations; and not because fable and machinery, as was the fate of Sculpture and Painting, were debarred by the nature of their religion, as has been frigidly conceived.

WHEN you enter Asia, you meet all things in large dimensions: the great Plain, the broad River, the Taurus, the Monsoon, the Sycamore-tree, the Camel, the Pyramid, the long Robe, the Turban, the Hyperbole, the Parable, the great Town, the great Kingdom. And the same holds in Music: you hear the pulsatile Instrument, the rattling of Chains, the feast of Trumpets, the Kettle-drum, the vast Chorus of Voices and Instruments filling the skies. The accounts given in the Sacred History, of the Hebrew Music, although no monument of it has reached us, from the great number of Performers, and of the bands into which they were divided, shew it to have been, in a very high degree, pompous and noble.

AMONG all these countries that lie in the East, we look to *Egypt*, as the foremost in rank; and, with respect to the nations of the West, the mother of human knowledge. But passing by other things, which do not come here before us, there seems no reason to believe,

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that Music was carried to perfection. From Plato it appears, that Music was of a moral kind in Egypt; and had continued the same for thousands of years. This Art, being in the hands of the Public at large, in general, in the East, precluded refinement; while others, as Architecture and Painting, might be farther advanced, as affording, more particularly, the pleasures of the few: and yet we do not find, that even these were carried very high; Painting and Sculpture themselves, like Music, being fixed and unalterable by law: the ingenuity of Egypt turning upon other objects, mechanics, geometry, agriculture, legislation. Wind and pulsatile Instruments, particularly the *Sistrum*, a pulsatile Instrument, seem to have reigned so much in Egyptian Music, that Egypt was called the country of Sistrums. Herodotus speaks of the women beating a Tabor, and the men playing on a Pipe; the rest of both sexes singing and clapping their hands: circumstances that mark both the rudeness of the Art and its public practice. Diodorus Siculus, who speaks of the great cultivation of Music in Egypt, mentions also, in another place, that, on account of rendering the minds of men effeminate, it was prohibited; referring, perhaps, rather to the private practice of Music, than to its being confined to certain families, as has been supposed

supposed by some. What we know with most certainty is, the splendour of the Arts in later periods, under the Ptolomies: three hundred Musicians, we read, performed on the Harp, and twice that number in Chorus, at a festival of Bacchus, in the times of the second of these kings; but this Music coming from Greece, could be nowise superior to the simple Music of that country.

WHERE men live detached from one another, and under rigorous laws, there can be little Music, public or private: but in *China*, from a population so crowded, that a people filling a great region of the earth, live almost in contact with one another; from the mild and parental spirit, more especially, of its government, however arbitrary in its form, Music is at present, and appears always to have been, in general use; the very manners of the people seeming to be regulated thereby; and to such a degree, that we find more than a Grecian accuracy in the Music of China. Were we to believe the Chinese writers, every Tone has its character, every Melody its province; the passions, each, their specifics in Music: and although this may not be so in fact, it proves, at least, that there has been such an attempt. It is the question of the learned Chinese, what is the

just form and dimensions of each musical Instrument; what the proportion among themselves; what the proportion they should bear to the Voice; what number of Instruments of each species, compose a perfect Concert: questions, which a perfect Science suggests; but which seem not to have been so formally taken up in any other lands.

WHEN we hear of a Chinese Musician measuring Intervals by the seeds of the millet-plant, now taking the short, now the long diameter, now filling a cylinder or pipe with them, to ascertain its contents, we are struck both with his awkwardness and his precision. By these means, however, the great System of *Lu*, that is, *Rule* or *Principle*, is formed; and of these *Lu* there are twelve in number, rising above one another by *Fifths*; from which series the musical reader will readily perceive, that there arises a Scale of twelve Semitones, coinciding with that of modern Europe. The twelve *Lu* were considered as *Fifths* by the ancients, and as *Semitones* by the modern Chinese; and this last held to be a corruption; but for what reasons these different ideas have been entertained, although much has been written upon the point, both by Chinese and by Europeans, it seems no easy matter to tell; especially, when,
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after all, it is said, although the fact does not seem clear, that there are no Semitones in Chinese Music. Viewing the practical Scale of China, it appears to be the *Diatonum* in the *Hypolydian Mode* of ancient Greece: that is, having its Key-note in *F*, or, as the Chinese say, in *Koung*, the royal palace; the center from which the rays proceed. Their Music is hence all in the Major Mode, and in the acutest state of that Mode. It is affirmed, however, that there are no Semitones in its Scale; that is, that there are wanting the *Fourth* and the *Seventh* of the Key: the Octave being *F, G, A, C, D, f*; and this seems confirmed by the Scale of a Chinese Instrument, mentioned by Dr. Burney, and in the possession of the Abbé Arnaud, and which the Doctor has noted, *E, G, A, B, D, e*; but which, perhaps, in conformity to the accounts given lately by the Pere Amiot, should be noted, *D, F, G, A, C, d*; and where *F* carries the Key-note of the Instrument. This coincides with the Scale of Scottish Music; but not, as Dr. Burney thinks, with what he calls the *old Enharmonium* of ancient Greece. Yet it is to be observed, that in one of the two kinds of Instrument called *Kin*, it is expressly said, there are the two Semitones *B* and *E*; and which does not agree with what is generally said of Chinese Music. When
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speaking of the Instrument *Kin*, which was mounted with silk strings, twenty-five in number, it may be just added, and what is worthy of remark, that, in performance, it gave either a *Harmony of Fifths* or of *Fourths*; for, like the *Magadis* of Greece, two of its strings were always struck at the same time; one in Unison with the Note of the Song; the other, either a Fifth above it, or a Fourth below it.

Now turn we to facts. With all the immensity of Theory, and of Music being applicable to so many purposes, as we read in books, the Chinese Music seems to be among the most limited on earth. One grand and general principle, the Music of *Reverence to a Parent*, controlls it; and this principle pervades the laws, the manners, and the state. The Chroma and Enharmonium of Greece would have been a lawless Music in China. Chinese passions must not roam in fields like these: their circle is strait; one corner of the Diatonium, their Scale. And this seems farther to appear from their *Temperament*; of which there are no doubtful marks, especially among the modern Chinese; by which I should apprehend that they have no Modes but one, the Hypolydian; and that by a System of equal Semitones. The ancient Scale, besides, was limited to two Octaves;
and

and the modern has even taken away the two gravest and the two acutest sounds.

IN place of variety, Chinese Music seems to move in almost one single line: that of serenity and reverence. The finest Sonatas and Airs of Europe, says the Pere Amiot (and others have said it before him), made no impression on the Chinese. I saw nothing in their faces, says he, but coldness and inattention: when I played Chinese Airs to the Key of *F*, I always satisfied the Chinese hearer; but which was not the case when I used any other Key. One is tempted to conceive, when it is said the Chinese have Music for every passion and state of the mind, that all we are to conclude is only, that in every passion and state of the mind they administer Music; but that that Music is always nearly the same, taking its particular expression, not so much from the Notes, as from the occasion and words; and this conjecture may possibly be extended to all the Music of the East. What seems particularly to confirm this, in the case of the Chinese, is the morality of their Music, bending so much to one point: Reverence to their Ancestors and to the Supreme Being. When the family of *Tcheou*, it is said, were on the throne, above two thousand years before Christ, the governors were ordered to

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collect the popular Songs in every province, from which the Emperor judged of the manners, and gave orders accordingly; that is, I suppose, suppressed what deviated from the principle of government; and this, from time immemorial, has not only been an object, but a spring of government itself. To know, say the Chinese, if a kingdom be well governed, and if the morals of the people be good, examine the Music: that is, I suppose, examine if it be limited to a certain style. And in this style, if aided by the occasion, and the poetry and the virtue of the hearers, undoubtedly it may come with singular force upon every well-disposed mind. When the heart is right, and seeking its own objects, the most indifferent Music will kindle it into ecstasy. To be sensible of this, let us take the Hymn, which, it is said, has been performed occasionally, with great effect, in a Hall of the Royal Palace, for more than two thousand years. The Emperor himself may be said to be the chief performer; for all the rest, however numerous and splendid, form only his accompaniment. The Musicians are ranged on each side of the Hall, according to their various Instruments: the Dancers in the middle: at the upper end, are the portraits of the Emperors of China; before which stands a Table with offerings and libations. At length, a signal gives

gives warning of the approach of the *Son of Heaven* (the Emperor). In the midst of profound silence, the Emperor advances, with solemn steps and with prostrations, to the table of offerings: an holy horror, say the Chinese, seizes now upon the mind; for, at that time, it is supposed, that the Fathers of the Prince descend from Heaven, to receive the homage of their Son; and about to return up again, at the conclusion of the Hymn. The Hymn, in honour of his ancestors, then begins; and, after such a preparation, penetrates the soul. The Musicians speak all, in the name of the Emperor: the Dancers all, represent, by their attitudes, gestures, and evolutions, the sentiments of filial piety with which he is supposed to be filled: he himself, during great part of the performance, is employed in offerings and prostrations. By the Dancers, are to be understood, grave persons drawn up in several rows, and performing, in the gravest manner, the moral Dance. The Music of the Hymn is extremely slow and simple; the Notes, all of the same length; and, in some of them, the Instruments and Voices in Octave to one another; a farther example of Chinese Harmony. The Piece ends on the Fifth of the Key. From this example it is easy to perceive, from the occasion of the Hymn, the manner of performance, the personage who

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performs,

performs, and the supposed presence of the spirits of the dead, what effect must be produced upon the ministers and court that attend upon the Prince!

WHETHER the Theatre existed in the ancient times, we know not; but it seems probable: the genius of the people admitting that entertainment. We find it in the fourteenth century of the Christian æra; and know of no progress or revolution that may have given it birth at that particular time. It is in the Chinese Tragedies, according to several travellers, that their Music chiefly makes its appearance; Songs being employed, say they, to express almost every passion: a person who has conceived indignation against a villain, sings: another, who animates himself to revenge, sings: a third, about to do violence to himself, sings. These are the remains, says some Author, of an ancient *Chorus*; but a Chorus seems too democratical a part of the Drama, ever to have appeared in China. We are rather led to conclude, that Singing being employed in every passion, the Song may be nearly the same in all, and not much expressive of any passion whatever. In the collections of Du Halde, we read that the Chinese Music hardly deserves the name; and that the Airs belonging to the Songs in their Tragedies, are but few in number.

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IN most other oriental countries, Tartar deluges have successively swept every monument away; save the general spirit of Asia, which, it should seem, does not suffer change. It is to be remarked, however, that the love of Music appears always to have accompanied the conquerors from the North; and is a passion among the Turks at this hour. The spirit of men towards the Poles is warm and free; amidst ice and snows, the blood pours with a fiery tide, through the veins; and writers have had the latitude only in their eye, when they have denied Music to the Celt and to the Goth. Olaus Magnus speaks of Music in the North, as the consolation of life: as adapted to all the variety of occasions which it has been said to accommodate in the East; and possibly a pathetic Music, although very rude, we may believe, has flourished more in Tartary and Scythia, than in China and Egypt. While the rod of man has not so unlimited a rule near the poles, there is in its place, however, a despotism in the soil and in the sky; driving the hard-fated natives to such gentle expedients; to ward off the sense of their condition, and soothe the cheerless rigours which they undergo.

IN all the Music we have been surveying, particularly that of the East, improvement seems to have been

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precluded;

precluded; and no revolutions, worth mentioning, to have taken place. The very languages of the East, much more obstructed and unmusical than those of the North, were sufficient to arrest the progress of Song. From the separation also betwixt the male and the female sex, which in all generations has obtained in Asia, and in some degree in ancient Europe, elegance, polish, and refinement in the Arts, were for ever debarred. It is only where men enjoy ease and leisure, said Aristotle, that the Arts can be improved; and Writers have built systems upon his observation: but the ancient Philosophers, Aristotle himself, stood upon a little world. Greece chiefly was before them; a free country, in the season of her glory, enjoying security even in war: but the ease and the leisure of Asia, so long and so often enjoyed, were not to encounter the toils of Science; but to repose in servitude, or to wallow in luxury.

We cannot pass by here the idea of a late traveller, Mr. Bruce; whose papers, from what causes I know not, have not yet been bestowed upon the Public. Having found in a grotto, behind the ruins of the Egyptian Thebes, a painting in fresco of a person playing, and in a masterly manner, upon a Harp consisting of thirteen strings, and constructed with great elegance and ingenuity;

nuity; he conceives it to have been the Theban Harp at the time of Sesostris, the same with Sefac, according to Sir Isaac Newton; and hence concludes that Geometry, Drawing, Mechanics, and Music, were at their greatest perfection when that Harp was made, but that some catastrophe happening betwixt that time and the Persian conquest, and reducing Egypt and the Arts to the lowest ebb, historians have mistaken this period for their first original; and therefore what has been thought the invention of the Arts in Egypt, was only the æra of their restoration. These remarks, along with a drawing of the Theban Harp of inexpressible beauty, are communicated to Dr. Burney, in a Letter which cannot fail to give a high idea of the elegance and abilities of the Writer. Without objecting here, that doubts may be entertained about the antiquity of the Painting, especially as it may have been exposed to the injuries of weather and time; without objecting also, that Sesostris seems to have been a different person from Sefac, and to have lived several hundred years before him, rendering the preservation of the Picture still more hazardous, it may only be remarked that we cannot, with any certainty, conclude, from viewing this Harp, that Music was in a state of extraordinary refinement at the time it was made. The thirteen Strings may, several of them, have

have been only Unisons to one another. However, we must conclude, that, at the time this Instrument was drawn, Geometry and Mechanics were in a high state : with regard to the Painting, indeed, Mr. Bruce himself observes, that it might have come from a good sign-post Painter in Europe.

WE leave the Music of the East, and pass into *Greece* ; where a scene opens very different from those we have beheld. Greece was not the land of the Savage nor of the Slave ; it was the theatre of Man in his state of exaltation, recognizing the rights of his nature, and glorying in virtue. There was no occasion to rouse the citizen of Greece ; he was ever awake to the Public and to himself. There was no occasion to lull the citizen of Greece ; he could not be oppressed, and was superiour to pain. His Music was to be that only which Men could hear, and Religion could approve. Songs were the lessons of youth ; and continued to be the moral enjoyment of after-life, not only in private, if there were such a thing as *private* in Greece, but in all the public solemnities of the nation. The pomp and the luxury of Asia durst not enter into these sacred lands, nor form a part in the entertainment of Heroes. Music was
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to be simple, chaste, pious, severe. In such circumstances, innovation is vice: the law-giver set his seal to what was approved by the state: it could not afterwards be touched. The other Arts could be carried to refinement, without affecting the principle of government, or the morals of the people; and hence the Temples, Statues, and Pictures of ancient Greece, the finest in the world; while Music, having a wider influence, behoved to be arrested in a certain stage of its progress; and that stage formed, what was to be held, its most perfect state in Greece.

THE first Music in this country, like that in every other, was the clashing of weapons; of which kind was the Music of the Idæi Daëtyli, the Priests of the Cretan Jupiter; consisting of the Sound of such Instruments of percussion as had only one Note. The Lyre of Olympus and of Terpander, says Plutarch, if indeed he be the Author of the Dialogue on Music, which, taken all together, seems hardly worthy of his pen, consisted of three Notes; and this not through ignorance, adds he, for they gained the prizes at the Games, and surpassed all their competitors. Terpander afterwards, we learn, as well as Timotheus, were fined by the Lacedæmonians for multiplying Strings. The corruption of this Music
began

began about the times of Alexander, when the Greek liberties received their first and fatal blow. Before that period, Music had been employed in the worship of the Gods, the education of youth, sacrifices, religious ceremonies, and praises of good men; the *αρχαιοι*, *the old Greeks*, says Plutarch, being unacquainted with theatric Music: but when Music was adapted to the Theatre, to levity and effeminacy, when Strings were multiplied, Shakes, broken and difficult Notes introduced, then was it brought to its ruin. Music came to be separated from Poetry, Air from Rythmus, and *Time*, from being simple, became intricate and lawless. The Poet Pherecrates, in this state, introduced Music in the character of a woman, before *Justice*; complaining of Timotheus, Phrynis, and others, for the injuries they had done her. Perversion should seem to have begun upon the Flute, an Instrument which one cannot play upon, and sing at the same time; for we learn from Plutarch, that the Flute, from being the servant, became the master of Poetry; from being an humble accompaniment, following the Rythmus of Verse, it assumed a Rythmus of its own, and was played alone. Prizes now came to be given at the Public Games, to those who could play most skilfully on wind or stringed Instruments, without Singing: and this passed from
Delphi

Delphi to the Theatre. Writers have thought that this Rythmus of Instruments was long retarded, by the precise and rigorous Rythmus of the Greek tongue; but gates of brass would have been unable to have withstood the Rythmus of Instruments, borne forwards by the current of the times.

IN this decline of the genuine Music of Greece, we see, however, the improvement of the Art itself. Timotheus and Phrynis, names branded with reproach, are, in another view, entitled to fame. They were men of a finer taste, and carrying Music to that excellence which the other Arts had reached; for in the age of Alexander, Music was the only Fine Art that was behind. When great Philosophers, in these times, opposed the innovations, as destructive of the Public Virtue, and fit only for an abandoned people, they did not consider the real and great cause of decline: a crisis was come; the Greeks were ripe for novelty; and the corruption of Greek Music, instead of being one of the original sources, was only a consequence of the corruption of the Greeks. The true Music of Greece had been simple, slow, and loud: Flute-players bursting themselves in trials of skill, shewed the vogue of Noise; the applause proceeded from the ignorance of the hearers;

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great Musicians were beginning to look down with contempt on their taste. "There must be something very bad in that man's performance, otherwise the people would not be so lavish of their approbation," said Antigenides, a great innovator in the time of Pericles, upon hearing, at a distance, a violent burst of applause to a player on the Flute.

WHEN we look for a moment, however, at the end of Greek Music, we resign all these improvements. That Music tended to make men simple, pure, and elevated; tended to raise them to glory. Nor was variety debarred; on the very contrary, a latitude was allowed of the most beautiful kind; but all lying within sacred limits: the *το καλον*, the *το ωρεπον*, the *το σεμνον*. The two objects, says Aristides Quintilianus, were to eradicate *wrath and luxury*. He speaks of the *καλη ωδη*, *good Song*, as giving birth to *good conversation, dispositions, and habits, to honourable desires, and the best of actions*. The Greeks only, says, he, have the right use of Music; and of all other studies, none can establish a Republic so well, nor preserve it so long when established; for with whatever *Airs and Rythmi* men are delighted, either in public or private, they are delighted with the moral dispositions that have an affinity to them.

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To see how such effects may have been possible, we need only look at the variety of their Music, the manner in which it was performed, and the great frequency of performance.

THE varieties of the genera and modes, however numerous, were only of a certain class: there being also a great variety of *Airs* depending upon composition, each having their character; of which kind were the different *Nomes*, or State Music, assigned by law for different occasions; and taking their names from different *Rythmi*, or from different nations. The rule was more loose at Athens, and more strict in Sparta; the Lacedæmonians, humorously called the *Presbyterians* of Greece by Dr. Burney, having a Music that befitted the laws of Lycurgus: although, it may just only be observed, that this comparison is flattering to the Presbyterians; for, in place of having the merit to love Music, as the Lacedæmonians did, they rather regard it, especially in religious service, with aversion and fear. Among the Greeks also, in their private and social meetings, Songs known by the name of *Scolia*, and in general of a moral and religious nature, were sung by the company; and every profession in life seems to have had its peculiar Song. A myrtle-twigg, or a glass, was passed round, upon

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which

which each sung his Song: a mark of the honour paid to the Singer and to Music.

THE manner in which Music was performed in Greece, the whole assembly bearing so often a part, could not fail of the most general consequences. It was not a few people who danced and sung, while the Public sat as Spectators: *Spectator* being a character which has chiefly made its appearance in the North of modern Europe, and would have chanced to have been taken for a *Statue*, had it been spied by an ancient Greek. The Greek Music, not only in its first beginnings, but down past the age of Augustus, if we except only the particular Music of the Theatre, appears to have been performed by Chorusses, of all the men and women of the place, dancing and singing the praises of the Gods round Altars, Statues, and Temples, or on the Theatre itself, at the time of great solemnities. In the movement of the Chorus from the right hand and from the left, were the *Strophe* and *Antistrophe*; when stationary, the *Epode*. From Polybius it appears, that, in the case of the Arcadians, his countrymen, every person took his share in these Chorusses at the Public Games till the age of thirty; and that the people in private meetings amused themselves less with conversation

tion than with alternate Songs. Homer speaks frequently of Music in private life: a circumstance in which the Music of Greece probably differed much from that of the East. Every man sung: to hire Music, was a thing unknown. The natural effect of that general performance of such Songs and high Dance was, to kindle and spread enthusiasm; and when we add to this, what appears from Homer and others, that the old Poets sung and played often *extempore*, we can conceive the high degrees of emotion, which they might not only excite in themselves, but transfuse, with rapture, into those who heard them.

HERE is the place to speak of the question, Did the ancient Comedian *sing*, or did he *speak* in the Drama? or, as it has been expressed, was the Declamation *noted*? Those who deny it, among whom is M. Duclos, go in the face of manifold authority, and of Aristotle in particular, who not only declares, that Tragedy must be accompanied with Music, but that Tragedy thereby receives its greatest embellishment. Being sensible, however, that that authority was so express, which they took the liberty to set altogether aside, they have been driven to a compensation, for which there is no warrant at all: a Bass accompaniment
upon

upon the Flute! and in a manner that is absurd, as Dr. Burney has remarked; for they have given a Bass upon a Treble-instrument. But there being no such thing as an accompaniment, unless of Unison and Octave, ever known, we come back again to the question. All antiquity answer, that the Comedian *sung*. But one thing should have drawn more attention. In the Dialogue of Plutarch, we are informed that Archilochus, who flourished near seven hundred years before Christ, and was one of the great fathers of Rythmus and of Iambic Verse, made some of the Iambics be only *spoken to the sound of Instruments, while others were to be sung*, τα, μὲν λεγέσθαι παρὰ τὴν κρῆσιν, τα δὲ, ἀδεσθαι: and adds, that this was followed by the Tragic and also Dithyrambic Poets. Now Instruments accompanying mere *Speaking*, could only mark two things, the *Accent*, or the *Rythmus*, of the speaker. But it has been found impossible to mark the Tune or Accent of the *continuous* or speaking Voice by an Instrument; and therefore what was marked, must have been the Rythmus chiefly. In those Verses, on the contrary, which were sung, every Note was musical and *diastematic*; for each Note of the Voice, it had been anciently the custom, προσχορδα κρῆειν, *to have one on the Harp*, the Instrument chiefly employed: all, therefore, was *noted*, like our Recitative in the modern Opera.

Opera. The ancient Music, in this case, we learn from Dionysius of Halicarnassus, paid no regard to the Accents of Speech; and, at last, threw off also its Quantity. The difference between the ancient and the modern Recitative, we perceive to be, that the former had no accompaniment in Harmony, no Shakes, difficult passages, or Rythmus, different from the language, except in later periods; and lastly, was not confined to a constant Recitative, some verses, probably the less important, not being sung, but merely spoken: both agree in not employing the Chroma. The Chorus undoubtedly resembled our *Air* and *Dance*, and had a Music of its own: for why, says Aristotle, are the Hypodorian and Hypophrygian Modes not used in the Chorus, although in the Scenes? The Chorus came at last, in place of the Public, in Dramatic Representations: whether the Public joined this Chorus at times, is not perfectly certain; but there is no doubt but they did, in the case of all other entertainments and solemnities.

How could Music of this kind fail of effect; especially when so frequently performed: almost daily before the eye and the ear? Homer speaks of the Greeks singing Pæans to Apollo all the day long; and employments of this kind, beginning long before the siege of
Troy.

Troy, continued till the downfall of the Roman Empire; a period approaching to two thousand years. The Music of the Theatre, indeed, about the times of Alexander, was altered, or, in the beautifully pious sense of the ancients, *corrupted*; but we know nothing in particular of that corruption, nothing of the new Time and Tune it introduced: the succeeding Writers continue to lay down only the perfect Science, without giving us the rules of what they held to be the depraved; from which, probably, we are to conclude that these rules were very loose, and changeable at the will of the Performer. However this may have been, Music in all times was performed, almost without interruption. The Greek was to be found in the public places, joining in the Dance and the Song: what could have fitted out fleets and armies, was expended to entertain him at the Theatre. When the enemy was at the gate, when the tyrant was to be expelled, that same Greek renounced all; courted danger, and death. The pleasures he enjoyed in peace, in place of relaxing, made his mind animated and great. Music was Religion; and the Great Games were expressly called *Sacred*. In the whole of these Games, trials of skill in Music formed a considerable part; and the *Pythic* were appropriated to that end alone.

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“ The ancient Greek institutions,” says the immortal Montesquieu, “ were formed for war and gymnastic exercise: their law-givers found it expedient to introduce Music, to correct the evils that might ensue; not that Music could inspire Virtue, for that is inconceivable, but to soften a ferocity of manners.” How could Montesquieu, habituated to great ideas, think so highly of Law-givers! Law-givers may continue and fix what is already introduced; and in this, prove a singular sagacity: possibly, the great Writer meant no more; but with respect to Music, he had probably not inquired far into it, or it had even escaped his recollection, that Greek Music was accompanied with Poetry. Yet even without Poetry, simple Rythmus and Air may inspire Virtue, for they, as well as Dance, as immediately will be observed, can represent the manners and passions of men; and Virtue, like all other things, may be acquired by habit. The mind may become assimilated to the Time and Tune she is accustomed to hear; and acquire a predilection for the passions they excite.

An idea of what ancient Greek Music was, may thus at last open upon us. Were it permitted to speak freely my own opinion, it was a Music very limited in many

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respects; and not capable of much elegance or taste. That it was not a subtle laborious thing, appears from the Poet himself setting the Music, the Attitude, and Gesture of his Piece; and which was not the case among the Romans, probably from being less simple. How then had Music such effects, known no where but in Greece? For the plainest of all reasons. It was level to the capacity of all the Greeks: it was loud: it was slow: it was particular: it was the companion of the people: it was pathetic, and spoke to their hearts. The Rythmus, the sovereign part, was so plain, as in the language we have already employed, to fall wholly under the judgment of the mind: the lowest ranks, the mariner, weaver, carpenter, could soon take an interest in it, and become judges: could soon know the tone, the walk, and gesture of the passions. Few are aware, let it be observed, of the effects of frequency and of habit. We see a small breath of air move, at last, a heavy pendulum; merely from being blown upon it without interruption. The powers of Music, acting almost without ceasing upon the whole nation, no wonder it is said the Greek Harpers led rocks and trees after them; for they actually charmed the peasants and lower orders in life, who, in all countries whatever, may be figuratively represented by stocks and stones.

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CONCEIVE, however, what we will of the simplicity and defects of ancient Music, we come inevitably, at last, to this conclusion, that it was the noblest establishment of the kind, ever made upon earth. It was to make men wise, and temperate, and good: the best blessings that can fall upon mortals. It is not a Musician we should apply to, especially a modern one, and ask, what he thinks of ancient Music? Possibly he, of all persons, would be the most unfit to answer: having one sense only in perfection. We must go to a Legislator, a Philosopher: they will tell us, that as Wisdom is better than Folly, and Innocence better than Pleasure, so is the Greek Music better than that of all other nations. In the happy ages of Greece, Virtue was to be seen in the Dance; and Religion upon the Lyre. This was that Orpheus and Amphion, who charmed a rude age! The lessons of Virtue, independent of all foreign aid, wonderfully attract the ingenuous ear; but when expressed in Numbers, and conveyed by Melody, they carry rapture to the heart. When the ancient Poet sung to his Harp, the Story gave charms to the Sound; the voice of Wisdom was in the Notes; the hand of Virtue was on the Strings; the mind was encouraged or reclaimed; melted into pity, or fired into heroism and revenge.

MUSIC among the *Romans* had a fate considerably different from that in Greece; not that the ends to be served in the one case, were very different from those in the other, but that the Romans had more powerful objects to attract them; and a career more public and lengthened to run. In Greece, a number of small states found themselves settled together, nearly on a footing of equality in laws, territory, valour, and civilization. No state could aspire at dominion over the rest; and the consequence seems to have been, that an idea of a general balance of power being suggested, served as the common principle of all their political interests. Views of conquest were cut off: the Greeks were left to a degree of rest; to practise Arts; to wage only little wars of retaliation or defence: and in this state to continue till a foreign power appeared, first in the armies of Macedon, next in those of Rome, to crush the confederacy, and put an end to the liberties of the whole. The case was almost the reverse in Italy. A general inequality obtained: there were no common views: the idea of conquest was to open upon the first nation who remained victorious in the field: a series of neighbouring people were, in their turns, to be subdued by that nation: no leisure or taste for the Arts in the mean while arising, and at last an universal dominion to be obtained.

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That nation was the Roman. These Lords of Italy, born to rule mankind, and too lofty for fine feelings, were averse to learn all Arts whatever; two only excepted: but those the noblest that can be practised by men, the Arts of handling arms, and of tilling the ground. Yet when the more powerful entertainments of the field were for a time suspended, this people cultivated Music, Games, and the Theatre: but constant to themselves, it is to be observed, that the more massy and palpable pleasures were ever their choice: the Circus and Amphitheatre were the places where the Roman delighted to sit; and even in the Theatre, Tragedy and Comedy never flourished: Satire, Mimes, Pantomimes, Gladiators, drew exclusively the vast audiences of degenerate falling Rome; who, even in her setting sun, displayed a magnificence of corruption, that could belong only to that people, who had shaken the globe.

A PARTICULAR History of Roman Music cannot be attained, from the Writers that have reached us; nor, probably, is there much to be related concerning it. Neither Theory nor Practice, even in the best days of Rome, prospered much. Vitruvius attempted to treat of Music, and did it in a Roman fashion, roughly; although, indeed, it was hardly in his power to do
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otherwise, for want of Latin terms; and of which he complains. In the latter periods of the Empire, Boetius, and others, arose to explain the Greek Theory; but it was not till the Christian Fathers took Music actually into their service, that it may be said to have got a firm footing in Italy: and which it preserves till this day. The Diatonum being the only Genus, and the Flute the only, or chief Instrument of the Romans, however excellent in themselves, shew the limited compass of the Art among them.

YET the notion of a borrowed Music, as in most other cases, is only to be admitted in part. The Romans, in the earliest times, had Music of their own; for which we have the clear authority both of Cicero and Quintilian. Our Fathers, say they, in the reign of Numa, had Flutes and Harps at their feasts; and the Verses of the *Salii* had a *carmen*, that is, they were sung: the *Salii*, while they danced and sung Hymns, beating Time upon the *Sacred Shields*. A Military Music of Trumpets and Horns, to a great extent, was established by Servius Tullius. That the early Music, however, of the Romans, was rather for the purpose of Religion than of Pleasure, appears from the anxiety at Rome, several hundred years after it was built, upon a secession
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of the Flute-players: the solemnities, in that case, were incomplete; and had it not been for scruples of Religion, the Flute-players had probably been permitted to remain in Tibur, the place to which they had withdrawn, as long as they pleased.

MUSIC for mere mirth, seems, for a long time, to have been rather private: the *Spectaculum Circi*, or wrestling, racing, and combat of wild beasts, had predominated alone in public; till so late a period as near four hundred years after the building of the city, the *Ludi Scenici*, dramatic representations, were added to the popular amusement. In the beginning of the seventh book of the History of Livy, we are told of the origin of these *Ludi*, and of the improvements that afterwards arose; but in so concise and huddled a manner, as to be unworthy of an able historian. Livy, indeed, it may be remarked, is a singular phenomenon in his line; for, along with great powers, in very elegant, and sometimes sublime writing, we would be tempted to suppose, that he was a man of no other parts, incapable of ideas and reflection; were it not for the like practice of not a few other ancient historians, of seldom mingling philosophy with historical detail. From this passage in his History, it appears that the Romans,

in the time of a plague, through that piety which characterises the old world, sent to Tuscany for better Musicians than their own, to appease the divine wrath. The Tuscan players, says Livy, danced to the sound of a Flute, *sine carmine ullo*, without Poetry or Words in Song; *sine imitandorum carminum actu*, without adapting their Dance to any Words. And in doing so, he adds, *haud indecoros motus dabant*, their motions were not ungraceful: from all which it should seem, that the Tuscan Dance had a meaning of its own, was an independent thing; like the modern *Minuet*, or other such Dances. This being so, it is to be conceived, that the Art had been carried farther in Tuscany, by an entire separation of Poetry from Music and Dance, than any where else among ancient nations; and this is one proof, among others, of the Fine Arts having once flourished in that country, in a high degree; but whose history has been thrust aside, like that of Carthage, by the resistless current of the Roman fortune. The musical Instruments of ancient Etruria, of late discovered and given to the Public, apparently superior in construction to those of Greece and Rome, give a countenance to these conjectures. However that may have been, let two circumstances here draw our attention: the Roman youth, in imitating the Tuscans,

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continues Livy, used *inconditis Versibus, rude Verse*; in the next place, *nec absoni a voce motus erant*, the *Dance was adapted to the words*. Now, from these, I am led to infer, that although the Romans imitated the Tuscans, and farther assumed from them the name of *Hister*, yet that they returned back again to the customs of their Fathers in retaining Poetry, and of consequence adapting Music and Dance to Poetry. From which, while they took part from the Tuscans, they took part from themselves; in this, manifesting a character of their own.

WHILE such was the rude Verse of the Roman youth, composed for occasions of mirth, and known by the name of *Satire*, and of *Fescennine*, from the town Fescennia in Tuscany, the Tuscan performers, much farther advanced, had suggested the more elegant and noble entertainments of Dramatic Music. The rough warrior Games were tempered; and at last, about one hundred years after the first source of the *Ludi Scenici*, in the irregular and alternate Fescennine, a more orderly Poem, in which a Fable was introduced, came upon the Theatre; and along with it, an alteration was made in the practice of Music peculiar to the Romans, and distinguishing it from that of the Greeks. Near two hun-

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dred years had now elapsed since Sophocles and Euripides had flourished in Greece, when Livius Andronicus, a Greek, introduced into Rome the Dramatic Poem of his country; and he soon followed it by a separation of the Dance and Gesture from the Song. This last event is ascribed to accident; to Andronicus himself becoming hoarse, and employing another person to sing, while he continued to perform the Dance and Gesture singly, with more agility and ease. But there seems little doubt that this separation must have soon taken place: the Romans were about to go on with great steps to rid themselves of Verse altogether. Besides, the Theatres of Rome came to be exceedingly large, even compared with those of Greece; that of Scaurus seems enough to have held a whole Greek nation; for it could contain, it is said, eighty thousand spectators: the smallest Theatre at Rome, that of Marcellus, held twenty-two thousand. The same Actor could not both *sing* the Verse and perform Gesture, without much fatigue; and even in *speaking* the Verse, the long and fixed Tones of the diastematic Voice behoved to be used; that is, Recitative was necessary: because, as it is well known, these Tones only can reach to a great distance. Hence, while some Verses were *spoken* only on the Greek Theatre, the whole were obliged to be *sung* at Rome. Donatus, indeed,

deed, uses the word *pronuntio*, in the case of the Dialogue ; but if he mean by this, mere *speaking*, such a practice could only have taken place when singing was almost totally banished, in those latter periods of the Empire, in which he wrote.

THE Greek Drama was at first only a Chorus : a Fable was introduced by way of Episode ; afterwards the Fable became the principal part, and the Chorus the Interlude ; yet, in both cases, the Chorus was a great and essential part. It was not a little different at Rome : The taste for Music was not so high : a Chorus never was known in the Latin Comedy ; nor is it clear that it took place, at least that it always took place, in Tragedy. There was even no place for a Chorus in the disposition of a Roman Theatre, for the Senators and Vestals sat in the Orchestra, that place which the Chorus occupied in Greece. In place of the Chorus, should seem to have come the *Canticum* ; where one single Comedian, after the manner of Andronicus, performed the Gesture and Dance ; leaving the Song and words to another. But when the Dialogue, *Diverbia*, returned, then both Song and Gesture were re-united again in one and the same performer : *diverbiaque tantum*, says Livy, *ipsorum voci relicta*. While the Greek *Cantica* or Cho-

rus formed a part of the piece, the opinion of Dr. Burney seems reasonable, that the Roman *Canticum* was quite a detached Interlude, like that in the modern Italian Opera; and had no connection with the Soliloquy, whose style differs little or nothing from the rest of the Play. Flutes alone seem to have formed the Interlude in Comedy: *tibicen vos interea hic delectaverit*, said one, in Plautus, at the close of an Act. The *Canticum* was thus the shining part of a Roman Play; and the Gesture or Dance seem to have been the shining part of the *Canticum*. They who aspired at greatest fame fought it here: Roscius was not called the Speaker or the Singer, although he both spoke and sung, but the *Dancer*, ορχηστής.

The Roman genius led to entertainments, in which the motions of the body formed the chief part. Of the *Ludi Scenici*, regular Tragedy and Comedy appear to have been the least frequented. The irregular Satires, which took their name from *Atella*, a town in Campania, borrowed, says Livy, from the Osci, and the Farces of the *Mimi*, or *Planipedes*, were the favourites of the Roman people. Of all such entertainments, the *Atellani* were most respected; Roman citizens performed them; while all others, and the liberal Arts in general,

general, were left to Slaves; the reverse of what took place in Greece, where free men only came upon the Stage. At Religious Festivals, where, along with Concerts of Flutes and Voices, there were Chorusses in honour of the Gods, the people would undoubtedly join in the Dance and Song; but, upon the whole, neither Music nor Poetry were so much in the taste of the Romans, as the raillery, buffoonery, licentiousness of Atellani and Mimi.

As conquests were gradually made of Sicily, Syria, and Greece, Music, and the other Arts, were imported by the end of the Republic; in the course of the Empire, the Stage flourished, Temples were crowded, Festivals and Banquets frequent. In the age of Cicero, Gesture seems to have gained a clear ascendancy over Song; and almost all was Pantomime and Dumb-show, in that of Augustus: Roscius flourishing in the former of these times; Pylades and Bathyllus in the latter. Gesture being a more original expression, seems difficult to be hit: it behoved the performer to go farther back in the Study of the Mind; and the subject being so very subtle, few could completely succeed. We can look upon few Histriones, *æquo animo*, says Cicero. Yet these few would be beheld with astonishment; and, probably, the

the excellence to which they carried Gesture and Moral Dance, is beyond our conception ; for, according to Aristotle, a Dancer, without either Poetry or Music, could represent all the manners, the actions, and the passions of men. When Cicero himself, as we learn from Aristides Quintilianus, beheld Roscius performing *ῥυθμοῖς μονοῖς, καὶ τῆλοις ἀγενεσι καὶ φαυλοῖς*, *Dance and Gesture alone, and even these degenerate and depraved*, he was filled with such amazement, as to declare that Roscius could only have come among mankind *πρόνοια θεῶν*, *by the providence of the Gods*. The vast application of Nero to the performance of Music, shews it to have been held an effeminate vicious thing, otherwise he would not have courted it ; and his friends and court falling asleep while he himself performed, leaping walls to get rid of him, or counterfeiting death in order to be carried out to their funerals, lead us to divide the blame between the performer and the hearers, and to conclude that the Romans would hardly confine themselves to an entertainment of mere Music, but through dint of force. Pure Pantomime seems to have succeeded under the Emperors, and along with the Shews of the Circus, to have operated like magic upon all ranks of men. Then, for several ages, was to be seen a spectacle, which the world has never beheld before nor since : a vast people,

ple, with prosperity, grandeur, and vice, all carried to extreme. Parties about Players, engrossed and shook the State. There were not a few, indeed, who, in every reign, preserved a Roman integrity: the residue of ancient Virtue burned still in many a bosom; but the people at large knew nothing, kindred, country, nor friends; knew nothing but luxury. Like a tree rotten to its very roots, the Roman people were corrupted and polluted to the dreg. One single passion pervaded the foul mass of the whole Empire: to sit at Shews, and to be fed by Tyrants. All joined in one common cry, for Bread and Games: *panem & circenses*. The head and all the members being in the same stage of incurable depravity; the people in the most distant Provinces, hanging infatuated over Games, till the Goth, like the Minister of Providence, hewed them down, almost in the seats where they sat; it is to be ascribed to the mercies of Heaven, that the latter generations of this Empire, the curse of mankind, were not consumed by lightning from off the face of the earth.

WHEN we look back upon Greek and Roman Music, we behold an Art which is charming in itself, borne farther, sublimely up, by Poetry, by Religion, by Public Magnificence. Great concourses of men assembled:

the Theatre, standing by a Temple or Palace, opened its vast spaces to receive them; and high structures of Architecture reigned around. Porticos rose above Porticos, affording covered walks, ornamented with trees and shrubs; and behind the Stage, rose a *façade* of the three principal Orders of Architecture. The ancient Drama was a magnificent assemblage of Music, Poetry, Mimi, Dancers, Painting, Architecture, Gardening, Perfumes: and men frequented it in the open day, as if it had been the business of life; while in the modern world, it comes as a relaxation, to which even the idle and the profligate make their escape in the dark.

PERFORMANCE being under the open air, rendered the number of Instruments immense, in order that they might be heard. The *Organum hydraulicum* of the Romans, a large and seemingly ingenious Instrument, although, according to Vitruvius, having only four, or five, or six, or eight Pipes, it must have been far short in that respect of the modern Organ, which has more than a thousand; and where water seems to have been employed to press the air equally into the Pipes, appears to have taken its birth from the magnitude of the Roman Theatre. Tertullian, indeed, gives a different, and much more magnificent idea of it: but whether we follow

follow the one account or the other, its construction has hitherto proved too difficult to be understood. Vitruvius, indeed, after very concisely describing it, acknowledges it to be an *obscura res—neque omnibus expedita, ad intelligendum, præter eos, qui in his generibus, habent exercitationem.* The Performers, in the next place, entered in a dress which raised them above the ordinary stature of men: Masks enlarged their features, and expressed a variety of character; heightened their complexion; and, in the manner of Speaking Trumpets, strengthened their Voice. Face-playing, too minute a performance, gave way to that of other members of the body. In the large Theatres of Greece and Rome, metallic *Vases*, tuned to all the Notes of two Octaves, and embracing the three Genera of ancient Music, were disposed in proper places, to give the Unison, and thereby highly fortify the Notes of the Performer; while in small towns, to save expence, *earthen vessels* were made to serve the same purpose, and on a narrower scale. Theatres of wood, resounding more easily of themselves, did not require this help. In constructing Theatres, says Vitruvius, Architects used every means, *ut quæcunque vox esset in scena, clarior & suavior ad spectatorum perveniret aures.*

THE applause of the Audience corresponded to what they saw and heard. Horace compares it, to the founding of the forest of Garganus ; and to the Tuscan sea, roaring in a storm. The Pieces themselves, if we may judge of what is lost by what is preserved, suited and supported the whole. The favourite events of the Greek Theatre were vast, awful, and præternatural. The Oedipus of Sophocles, is too excessive for a modern Audience. Prodigies, Madness, ^{Magic} ~~Magic~~, involuntary Crimes, through force of Destiny or in obedience to Oracles, Incest, Parricide, human Sacrifices ; were the terrible transactions of an ancient Stage. Impressions of an astonishing kind, were required by an ancient Public ; and the means employed by the Dramatic Poet, seem fully able to have produced them.

CHAPTER FIFTH.

The History of Music continued.

WHERE any single quality of moment is found in the character of one nation, in a state entirely different from the same quality in that of another, there is reason to conceive, that the whole character may be very different in both. From the great revolution in Music, in passing from ancient to modern nations, there would hence be the strongest temptation, though we had no other evidence, to conclude, that the general taste and spirit of mankind were, in the two cases, extremely unlike to one another. From what causes has this revolution come to pass? What first meet us, are, the Governments in modern Europe, which, although, in general, far from being very unlimited, yet less favourable to liberty than the ancient; and besides, a spirit of Trade, and an employment in Manufacture, altering, in a high degree, the pursuits

and inclinations of men. Arising from these, is to be observed, a greater distinction of ranks, and, of consequence, a greater distinction of pleasures, in civil society; and proceeding from the same causes, a separation of mankind from one another, naturally following the separation of the Arts: to which also is added, a more regular and constant employment in each business and calling of life. Hence the more liberal enjoyments given up to the great; while the lower ranks, deprived of idleness, are tied each more closely to the discharge of that daily labour, upon which depends the enjoyment of their daily bread. While, in ancient times, business was often periodical only, and the labourer and mechanic permitted to meet with their fellows, and even their superiors, if the term may be allowed, at Festivals, Games, and the Theatre; the modern, shut up by himself, hangs at his task from morning to night: the spare time he enjoys, is to recruit his body and his limbs; or to expend the surplus of his gain, in excesses of meat and of drink. You see him in this state in every country: in Holland, commonly reputed to be free; and in France, commonly reputed to be enslaved. On the other hand, the modern Gentleman, raised above toil, conscious of polish and refinement, courts pleasures which the vulgar cannot relish; and seeks to enjoy them
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in places, to which they cannot purchase an admission. Modern nations, emerging, not from a rude barbarism, but from a barbarism of Grandeur and Luxury, their Music, in conformity to such an original, was about to become, at last, refined in the extreme; and to be enjoyed only by the few. From these reigning circumstances in the lot of modern Europe, the bulk of men in every nation, Italy alone, and perhaps Germany, excepted, do but little mingle in the public entertainments of Music and Poetry; while the genteel and noble have arrived at an elegance, a delicacy, and an ingenuity in Music, far beyond what we have any reason from history to believe, has ever been reached among mankind.

IN passing from Greece to Rome, and from the prosperity to the downfall of the Roman Empire, we have seen Music, in its limited sense of *Tune*, gradually to decline; till, at last, in the fifth century, the Theatres were shut, eight hundred years after Livius Andronicus; leaving the Games of the Circus to flourish alone, and about soon to experience a similar fate. It had been the attempt of the Romans also, before this time, to extirpate the Music of the Druids and Bards, among those northern nations that had yielded to their arms; but with what success.

success is unknown. The continued irruptions and conquests from the North and East, put the Roman world in constant fluctuation: nothing stood fixed; the sword was seldom sheathed; and the leisure and peace which at times were enjoyed, were not of that kind which refresh the mind, or cherish the Arts. It was the leisure of robbers and assassins; spent in devouring what had been already seized, and in meditating fresh schemes of injustice and depredation. Under Charlemagne, half a century of this kind of horrid tranquillity was enjoyed in Germany and France. This mixed scene continued for near six hundred years: so long and so troubled a night was that which passed; till, at last, in the tenth and in the eleventh centuries, the dawnings of light began to break.

MODERN Music had, in some sense, its source in the Church. While all Religions equally agree in employing that Art, the Christian worship, making its appearance in the world without offerings, sacrifices, images, and other engines of religious service, seems, as if by compensation, to have had recourse to Music, in a latitude peculiar to itself. Hence the great zeal of the early Fathers for Music; while, at the same time, the dramatic and other Music of the Greeks and Romans,

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was the constant subject of their invective, as refined and profane. They drew a line of separation: and *Psalms-singing*, famous in the Christian Church, took its birth: a simple dispassionate Melody, sung either by all the people in Unison, or by alternate bands. And in this we observe the force of situation, and of the Times. No toleration was yet hung out by the State: Christians were watched and persecuted; could carry no other Instrument about with them than the Voice: and assembling so often, in darkness and in fear, a vocal, nocturnal, and dejected Psalmody was the consequence. Instruments appeared only under Constantine, the first Christian Emperor in the fourth age; and these of the most sober and gravest kind.

THE Greek Fathers in the same age gave the first form to the Music of the Church. The Bishops of Antioch and Tarsus instituted Chaunts and Hymns; the Verses of which, the same with those of the Greeks and Romans; and the Music, in the Diatonic Modes of the same people. Choirs of Singers, placed opposite to one another, founded what has been called a *Choral Service*, or, *Antiphonal Music*; and which has continued in the religious Music of the greater part of the Christian world, in chaunting the Divine Offices, till this day.

When the whole congregation fung, the Mufic was termed *Symphony* : a form adopted afterwards by Calvin ; and when two bands fung alternately, it was called *Antiphony* and *Responsaria* ; adopted by the Churches of Luther and Rome.

ST. AMBROSE, Bifhop of Milan, carrying the Mufic of the Eaft into the Weft, eftablifhed, and perhaps invented, his famous Chaunt in the fourth century ; and along with it, introduced the *Pfalmitæ*, an Order of Clergy, to perform it in the Church : after which there was no memorable improvement, till Pope Gregory, in the fixth century, devifed the Chaunt that has fince gone by his name.

FOUR Modes, known by the name of *Authentic*, conftituted the Chaunt of Ambrofe ; and four added to thefe, and called *Plagal*, that of Gregory ; the latter of which have been thought the *Adjuncts* of the former ; and moft probably the whole coincided exactly with the Diatonic Modes of ancient Greece ; for we cannot conceive that there was any temperament, or difficult operation of any kind, in thefe early days. The four Modes of Ambrofe, if we truft to the Theory of Ancient Mufic, given in a former Chapter of this Work, feem

seem to have been the same with the Phrygian, Dorian, Hypolydian, and Hypophrygian of the Greeks. The learned have not found sufficient remains of this Chaunt to ascertain its character; it appearing only to differ chiefly from the Gregorian, in closing upon the *Fourth* of the Key; the favourite Interval of Greek Music; and said to be retained in the Harmony of modern Greece at this day; and not only so, but to have long prevailed in Italy itself. The Melody of both Chaunts goes but a short way out of single Octave, without any artificial Semitones; with little change of Key; and with no accompaniment, save that of Unison and Octave. The Time is slow; and having only two Notes; each syllable having one; and the Melody solemn; approaching more to reading than to singing.

SUCH are the Ecclesiastical Chaunts, Modes, or Tones; but better known in common life by the names of *Canto fermo*, *Plain-chaunt*, *Plain-song*. The Italians finding them suited to Religion, by the grandeur, simplicity, and wildness of their expression, have shewn a true taste, in preserving them, in every age, without innovation. They passed into England, according to Bede, in the seventh century; and continue still in Germany and France, who, overawed by the example of
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Italy, soon adopted the Canto fermo; although France, in the eighth century, made a presumptuous effort to throw it off, but without succeeding; checked, according to many Writers, by its own Sovereign, Charlemagne himself. Prayers and penitential offices came to be all sung to the Chaunt of Gregory; which pervaded almost every part of the Service: the Monks knew no other Music; and the most zealous endeavours of the Church were always exerted to maintain it. After the invention of Harmony, it was long the great and pious employment of Composers, to adorn Canto fermo by help of the new Art: that Canto being the only subject upon which they wrought. Secular Music bound itself in reverence to this simple narrow system of the Church, for several hundred years; gradually making its escape from it, but not effectually, till it mounted the Stage, after the Reformation.

THE foundations of Music were laying in the sixth century. The virtuous and accomplished Boetius wrote then his Treatise, which, although hard to be understood, and referring entirely to the Theory of Greek Music, was universally read and studied for many ages. Pope Gregory was at infinite pains to regulate Music, and to endow Seminaries for its cultivation: the business
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and livelihood of the Clergy was to sing; and Music, in no long course of time, became almost the sole employment in Monasteries, Universities, and Schools. At the same time, it is true, that the Church arrested both Theory and Practice. Secular Music hardly existed: the secular Musician may be said to have disappeared, from the time the Roman Theatres were shut, till the *Jongleur* arose, in the seventh and eighth centuries; for we find the title of Jongleur, or Minstrel, given to the Maestro di Capella of Pepin, father of Charlemagne. In the end of the fifth age, Theodoric, King of the Goths, sending a Harper in a present to Clovis, shewed the rarity of that profession. Pope Gregory's zeal, which was so great, was for the Church. Private and Theatric Music were piously excommunicated, as fostering the corruption of the times: the Fathers, those great patrons of Music, opposed all the pomp of their eloquence to wicked Measures, effeminate Melodies, Flutes, Cymbals, Harps, and other Instruments of intemperance and deceit: in other words, they put a stop to Music. Hence came the Art into the hands of the regular Clergy, with whom lay all the learning of the times, down almost to the Reformation. Yet it is to be observed, what always is of great moment, that what little they knew, they knew well;

and all knew it. Let but a trifle of learning be only diffused wide, and it will soon be seen upon Society; and this remains true, although it be admitted in some degree to Dr. Burney, that the Music of the Church, in the early and middle ages, was little better than a fortuitous concourse of Sounds.

At length, in the eighth century, it has been conjectured by some, that Music-in-parts was invented, although generally brought to a lower origin; and this, although able judges have thought otherwise, was probably the case; and that from certain circumstances, which do not appear to have drawn the particular attention of Writers. I refer to the ancient profession of *Jonglery*, or *Minstrelsy*. Under the general appellation of *Jongleur* and *Minstrel*, synonymous names, it is well known were comprehended several classes, into which that craft subdivided itself: the *Troubadours*, the more noble and generous of these, who composed Songs, both the Words and Tune, especially the former: the *Chanteurs*, or mere Singers of these Songs: the *Conteurs* and *Diseurs*, or Story-tellers, who, it is likely, employed a kind of Recitative: And the *Jongleurs* or *Minstrels*, strictly so called, who accompanied the Singers with Instrumental Music. While the primitive Minstrelsy, there

there can be little doubt, generally united all these four departments in one single person, it is the last of those classes, or that of the Jongleur, in his capacity of Instrument-player, and the most ignoble and despised, possibly, of all the rest, that I am apt to look to for the origin of Harmony. It seems probable, in the first place, that this class of Jongleurs was very ancient; at least as ancient as the others. *Salii*, *Scurræ*, *Mimi*, *Histriones*, *Joculatores*, who, it is to be believed took their birth in the sixth and seventh centuries, because we find them, as well as the Minstrels, in such numbers in the eighth, probably furnished the greater part of the popular amusement. Secular Songs, although, no doubt, they likewise existed, yet they cannot be conceived to have prevailed so much. Music, properly so called, was to be found chiefly in the Church alone; and the Church employed only the Latin tongue. Modern languages were, in these times, hardly beginning to form: they were not fit for Poetry: there was no such thing truly then, as Poetry and Poets. Now as it appears to be, the Poetry and matter of Songs, especially in early times, that give Songs a currency and a popularity, if these be in any remarkable degree wanting, we can more readily conceive that two effects might follow; the chief popular amusement would be a mere
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prose-narrative of battles, heroic deeds, achievements, and virtues of Patrons, sung in a poor Recitative, or Canting Discourse; and secondly, Tunes, and Instrumental Music, or in other words, Minstrelsy, strictly so called, would stand often by itself, unaccompanied with Poetry, and only come occasionally in at Interludes, Cadences, and Chorusses, the words of which, if there were any, might be only mere *gamut* or *gibberish*, as *hey derry down*, *fa la de ra la*, and such like.

FROM Instruments and Voices in these Interludes and Chorusses founding all at once, Harmony may have had a very early origin. So far back as the fifth century, it appears from Sidonius Apollinaris, in his character of Theodoric, King of the Goths, that a number of voices and Instruments in *concentus*, were in use: “vocalium
“concentus medietatum acroama simul intonans.” From which practice we may infer, that Words and Poetry would, on such occasions, be dropped, because they would have been drowned by such a simultaneous *concentus*.

HARMONY is that kind of invention, where the last steps lie so remote from the first, that however rapidly the train might be followed in times of Science, yet, in illiterate and barbarous ages, the seeds of the Art must
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have been infallibly sown by accident, not by design ; and this accident, probably, took place in those periods in which Music was so often occasionally disjoined from Poetry. The Air or Tune, in these cases, would be the chief part ; the words and sense often nothing. In such circumstances, it is manifest that simultaneous Sounds, whether the same or different from one another, could interfere but little with the sense ; for they could not disturb the sense, if there were no sense. A licentious low troop of Jongleurs, whose object was noise, novelty, trick, and amusement, might often, at Cadences, Chorusses, or by themselves, make a multitude of Instruments and Voices strike different Notes all at once ; and hence lay the first foundations of an unstudied and fortuitous Harmony. They might long do so, for we have no proof of Harmony till the eighth age, without intending any thing, and without even perceiving, at first, the happy conjunctions of Sound that chance at times produced ; till at length remarking what so often happened, they might wish to recal, and to repeat, and hence think of rules for simultaneous Music. History here gives us little light ; and I give up the subject to the more learned ; being unable, from all that I have read, to guess at a better origin of Harmony.

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THE Jongleur I thus look upon as sitting at the helm of Modern Music, although thrust often aside by two causes, and those almost irresistible; the barbarism of the times, and the despotism of the Church. He, in the mean while, resisted both, though in vain: Barbarism had to run her long and horrid career; and the Church, I had almost said, had to do the same. In those times, when war was the trade of men, the profession of Jongleur was ignoble; he hung about the doors of the wealthy and of the great, amusing them with tricks and dexterity of performance; and, in return, a kind hand was stretched secretly forth to receive him, and that in proportion to the very precariousness and hardships to which the fortunes of men were then so frequently exposed. He was knocking for admission to himself and his Art, centuries before they could be admitted; and after that event came round, overset with his success, abandoned to licentiousness and vulgar vice, consigned to infamy, he was first restrained, and at last suppressed, over all Europe, to make way for the refined and noble establishments of Dramatic and other Secular Music in the sixteenth century, but to which mere *Jonglery* itself had, eight hundred years before that time, given the first birth. After all that has been said about the ingenuity of inventors, it seems

thus still probable, that, in the seventh or eighth century, of which no man can speak with certainty, the lawless untutored Jongleur, causing Voices or Instruments strike different Notes at the same time, may have long given the example of an accidental Harmony; having little concern in Poetry, he was left more at freedom to perform in as many simultaneous Sounds as he pleased.

THE Jongleur, or *Minstrel*, continued more than two centuries the only Secular Musician in Europe, till afterwards joined by his betters; held in public disrepute indeed, but privately welcomed by all. He was a plant of the times; but the soil on which he grew, long refused to nourish him, and the sky frowned overhead. He wrought insensibly, however, on the obduracy of his materials; and came in, to temper the ferocity of the laity, and the austerity of the Church. For it is to be remarked, that the mind, when overstrained, as in such cases of the Church, naturally unbends itself into an opposite ply; calls for mirth and levity itself. Hence was the Jongleur sought after, and that immoderately, by the Clergy themselves, notwithstanding all means to prevent it.

THE invention of the *Organ*, if it may be called one, for it was surely suggested at least by the *Hydraulicon* of the ancients, appeared also in these ages we are upon, succeeding, according to Cassiodorus, to the *Hydraulicon* in the sixth century; and an Instrument, that, along with the *Jongleur*, was a forerunner of Modern Music. In the fourth century itself, is described, in a Greek Epigram in the *Anthologia*, attributed to Julian the Apostate, a rude machine, very like the modern Wind-organ. This Instrument, towards the end of the seventh century, is said, by Authors in general, to have been introduced at Rome, into the Church, by Pope Vitalian: and also that, in the middle of the eighth, Pepin King of France received a present of an Organ from the Emperor Constantine VI.; the first that was seen in the kingdom; and so well liked, it should seem, that an Ambassador was dispatched for a second. In England, the Organ would appear to have been introduced only in the tenth century: at which time it was frequent in Germany, Italy, and Conventual Churches. That part of the work of Bede, in which he speaks of the Organ being in England in his own time, the eighth century, is, from certain terms employed, ascribed by Dr. Burney to some Writer of the twelfth.

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A STRICT eye being kept upon Music in the center of the Church, we may conceive that innovations would first make their appearance in countries that lay at a distance; and this leads us to believe what is said of two French ecclesiastics, *Hubald* and *Odo*, in the beginning of the tenth century, and an hundred years before Guido, making the first attempts at *Simple Counterpoint*, or Note against Note, in Music of Two Parts; and whose musical Treatises are still to be seen in the libraries of Europe; and also what is said of *Dunstable* in England, in the fifteenth, being, upon the authority of Tinctor, as examined and quoted by Dr. Burney, who, on this as well as on other points, has bestowed an uncommon research, the first who composed a *Figurate* or *Florid* Harmony, consisting of three or four different Melodies. Hubald and Odo's Counterpoint, it is said, was enough to set the teeth on edge; and we may believe they were not singular Composers in these days. Counterpoint then consisted generally of *Octaves*, *Fourths*, and *Fifths*, only; although at times it should seem to have consisted of every thing; for Hubald speaks of his Harmony, as *wandering* through the whole Scale: and this rude simple Counterpoint continued in the Church for more than three centuries, Guido making no improvement!

Thirds and *Sixths* were admitted into Harmony not till the fourteenth age, and that only in secular Music: *Sevenths* were chiefly reserved to the times of Corelli, in the seventeenth. Rewards being given to those who could *organize* Chaunts, that is, accompany them with two or three Notes in Vocal Harmony, the term *Organum* importing then an Harmony of that kind, and not the Instrument, Organ, although derived from it; Harmony becoming profuse and licentious; the thunders of Rome were launched in bulls against it, in the fourteenth century: Yet the Church was coming on apace, herself; and although the last to admit innovations, yet all refinements upon them are to be traced to the pontifical Chapel and Church of St. Peter.

YET certain simple obstacles had hitherto been lying in the way of all improvement. It is known that without letters and words, the mind cannot obtain ideas and knowledge; and the case is similar in Music: without *Characters*, or Notes of Time and Tune, all improvements in both are lost in air; and such must have been the fate of many attempts, perhaps, to extend the number of Notes in both. Tune was requiring a scale and staff of lines: Time requiring a notation; for it had begun to leave the quantity of syllables or language; and

and interdicts, in which short Notes were condemned as too rapid, were issued against Time, as well as Harmony, by the Church. The first name that appears of an Inventor, after Hubald and Odo, is the well-known one of *Guido d'Arezzo*, an Italian Monk, in the beginning of the eleventh century; but whose fame, from late enquiries, seems to have exceeded his achievements. Counterpoint was already known; and Guido's improvements seem chiefly to have referred to the notation of Tune, and some additions made to the Scale and number of Keys. Soon after, in the same century, appeared *Franco*, a German, and a scholastic or preceptor in the Cathedral of Liege; who, besides far outstripping his predecessors in the improvement of Counterpoint, is chiefly distinguished in establishing and regulating the *Cantus mensurabilis*, or Notation of Time; by the help of which, Figurate Counterpoint, having Notes of various lengths, soon made advances. Music was separating from Language; and becoming an independent thing: Time being broken by *Divisions*, as it is called; a practice unknown to the ancient world. No improvements were made upon Franco till in the thirteenth century by *Marchetto da Padua*, and in the fourteenth by *John de Muris*; the last seemingly a Frenchman, but of what profession is uncertain. He mentions Notes of
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five different lengths ; and it should seem there were no more than these, till the sixteenth century. Many wild attempts, we may conceive, were made, however, to extend the Divisions of Time. In the manuscripts of Chilston, an Englishman, before the Reformation, there are found Proportions in Time, the ancient *Sesquiter-tian*, and others, infinitely more intricate than any now in use ; and which shew, that Time, like Harmony, in the fifteenth and sixteenth centuries, were both carried past the mark ; perverted into difficulties, and scholastic ingenuity.

ABOUT the opening of the eleventh century, symptoms of a progress about to begin in all the Arts, had made their appearance. Governments were then, several of them, gaining a seat and a form : laws were acquiring some more permanency and force : State beginning mutually to recognize each other's rights : the struggle, not so much to conquer, as to confine : Princes disputing upon points of honour : the civil powers making head against the ecclesiastical : the Emperor become the rival of the Pope. The general subjects of contention becoming thus more liberal and soft ; and greater stability and quiet being enjoyed, the genius of Literature began to be stirred : fermentations and wars, in place of check-
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ing, gave now a spring and a fervour to the Arts. Some provinces in the South of France, happy in a genial climate; happy in colonies from the most polished of all ancient countries, Greece: situated, besides, at a great distance from the seat of those contending powers that embroiled Europe, were destined to lead in the polished ages of the modern world. In those regions arose the *Troubadours*, and *Provençal Poetry*; names afterwards extended to the natives and Poetry of other countries; the harbingers of what has afterwards been so fine in the Lyric Poetry and polite learning of Europe: their Language and Songs continuing from about the middle of the twelfth century downwards, two hundred and fifty years. When, at the same time, we take into our view *Chivalry*, and the *Crusades*, operating upon the spirit of mankind in the eleventh century, and for ages after; the former flowing so directly from ideas of honour, gallantry, and truth; the latter, leading the rough fierce nations of the North and West into the voluptuous air of Asia, softening the tygers that entered it; we have a concurrence of causes, from each of which, taken separately, must have arisen very happy and very signal effects.

YET we see these times through a cloud: History fails; and we shall not be able to trace the present establishments

establishments in Europe down from their sources, till more light be cast upon the eleventh, twelfth, and thirteenth centuries; the *heroic times* of the West. Then appeared a general excess in all things whatever, that can engage the pursuits of men: War, Robbery, Religion, Honour, Love, Music, Gallantry, Debauchery. These were shining times, though so often obscured with smoke; and an inquiry into them would very probably remove many of those prejudices which have been entertained, as well by Philosophers as by the vulgar. A History of the Troubadours, from a philosophical hand, would be very valuable; and the great industry of M. de la Curne de Sainte-Palaye, and of other Writers, has already supplied many materials.

IN the Troubadour ages, Fancy, and Ingenuity, and Taste, all awakened. The Troubadour himself was a person of rank; a Knight, a Prelate, a Noble Lady, a Prince: he was the first, in modern times, to compose good Verses, and to unite them to Music; a stage to which his gay but humble predecessors had not arrived. The Music of the Church had formerly, indeed, been set to the Latin Tongue: but the Songs of the Troubadours are the first that can be called Poetry in modern languages, to which Melodies were composed; simple, and regulated by the quantity of Syllables; and
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the most ancient that time, in the oblivion of its course, has spared to posterity. Hence that Vocal Melody, called *Air*, in secular Music; and which began to be sung to Instruments in the twelfth century. While coarse and sordid manners kept down the lower ranks, the highest courtesy, and even most romantic delicacy, distinguished people of condition, particularly the Troubadour. It behoved this personage to be a Poet, to have a fine figure, and an amiable character. “He must learn,” says the Troubadour Girard Calanson, “to do well, to speak well, and to rime well: to play on the Tabor, Cymbal, Citole, Mandore, Clencorde, Guitar: to string the Viol with seventeen Chords, to found the Bells, play on the Harp, and compose a Jig, that shall enliven the Sound of the Psaltery.” In the courtesy of brave Knights to fair Ladies, was ushered in, with a dazzling splendour, that elevation to which *women* have risen in modern Europe; and along with themselves, to elevate the general character to a height of polish and refinement, which Greece and Rome, in their glory, never saw. We look back, with a conscious dignity, to those ages in which the fire of modern genius broke forth of itself; before Greek Letters were brought into Europe, or any aid administered from Antiquity; we look back to the Troubadour, and

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even to the poor Jocular and Histrion, as the forefathers of the fine Poets that succeeded them. They held the lamp to Chaucer and Boccace: it was from the Troubadour Amaud Daniel, that Dante and Petrarca themselves caught their manner and their fire.

MUSIC, in these ages, and down through the fourteenth century, was the great recreation of both sexes, and of all ranks. Then were the times of Dancing, Sonnets, Ballads, Roundelays, Monastic Verses; and in some countries, as Germany, the number of Sonnets and Poets, immense. Religious houses, and Monasteries, were the nurseries both of Music and of Learning. A general ignorance marked the Laity, in the twelfth and thirteenth centuries. Monks were the Authors of those Songs and Music set to them, which were the ordinary amusement of the common people, down to the fifteenth age. The Clergy, crushed in public under an austerity of rules, naturally threw off the load in private; and going too far, became, at times, highly dissolute and debauched. But we have to thank them for preserving and fostering so many fine things, through ages of darkness and horror; and at last, for handing down the precious relics of Greece and of Rome. Every place else was in a state of trouble: the Monastery was
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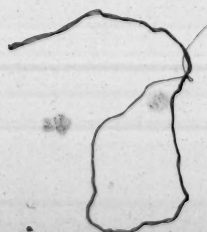
an afylum of reft and pleasure; often of Virtue itself: and while fo many hundreds of blind History-writers lash the Monk, lash Monkish institutions, as burthenfome and unnatural; they have feldom, along with the juftice of their censure, difcerned what a high part thefe were acting; in treafuring up foftnefs and humanity, liberality and learning, to infect, and at laft to difsolve, the barbarous vigour of the lay-world.

THE fifteenth, fixteenth, and beginning of the feventeenth centuries, to which we now proceed, prefent new fcenes of Mufic; for in them, we have the laft change in the progrefs of the Art; placing it on that foundation upon which it now refts, and, very probably, upon which it will continue to reft, for ages.

LONG had been the preparation; and fmall the advances made. Mufic had at once been in a very limited ftate; and had worn the fame features in every country. To thefe events had contributed the very fyftem of education in the middle ages; whereby no perfon could obtain the fame, even of ordinary learning, who was not skilled in Arithmetic, Mufic, Geometry, Aftronomy, Grammar, Rhetoric, Logic; Sciences, efpecially as they were then taught, of an abfttract and narrow

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kind ; and from an equal study of the whole, little progress could be made in each. Rome, also, had given the law to the Catholic world ; and from all Europe, it had been the custom, for those who cultivated Music, to repair thither ; or for Rome itself, to send forth Musical Missionaries. The Latin language had reigned, till the Reformation, in Ecclesiastical Music ; and although in secular, it had been set aside by the Troubadours, yet it was not till the sixteenth century that the European tongues, formerly rough and barbarous, could be well employed in Music. Harmony had excluded both Poetry and Melody ; and when good Poetry appeared, there was no good Melody ; it being reserved to the Opera to possess these both at once. Music was thus the latest of the Fine Arts that rose to its height ; not only for want of models, which the other Arts enjoyed from antiquity, but chiefly, as it would appear, from its being in the hands of the bulk of mankind ; in which case, a Fine Art seems at once to have the smallest perfection, and the greatest influence.

AFTER viewing all these obstacles, and this stationary state of Music, its almost universal use must, notwithstanding, have had great moral and political effects. Nothing, almost, seems to have been *read* ; all was sung ;

fung; Poems as long as the *Æneid*; Letters themselves: “*Quid canerent hæ literæ?*” said Charlemagne, in the eighth century, upon receiving some Letters from a messenger. Great steps also had been taken, at different times, as we have already observed, in the Notation of Tune and of Time; in the invention of Harmony; and in a gradual cultivation of all the European languages from the thirteenth and fourteenth centuries. Secular Melody and Harmony, which at all times, and in all countries, especially before the Reformation, seem to have excelled those of the Church, had begun to rescue themselves from the thralldom of *Canto fermo*, and to be cultivated in Italy in the thirteenth age. In that age we read of a secular Poem, *Descort*, a name commonly given in these times, says M. de Sainte-Palaye, to a Piece where a Lover was agitated by jarring passions; and in which not only a variety of Rime and of Language, but a variety of Air, was employed. These beginnings, at last, ripened into the *Madrigal*: a composition of Vocal Harmony for private amusement; and which came to its highest perfection in the middle of the sixteenth century.

TILL the Reformation, however, took root, all the Music of Europe, as has been said, was nearly the same,
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and nearly Ecclesiastical: a Canto fermo, upon which was built a slender Counterpoint; and which, however, had one advantage, of being free of temperament. Before the sixteenth century, Instrumental Music had either been solitary, or in Unison with the Voice; and Vocal Harmony had been confined to *Masses*, *Motets*, *Hymns*, and *Antiphons*, or *Anthems*, the Music of the Church. The effect of the Reformation was the overturn of Canto fermo, and the Latin tongue, in many countries; and of the Press, was the circulation of ancient and modern knowledge. The Jongleur, who had begun to imitate the Troubadour in joining Poetry to Music, had now disappeared in many countries; and the Troubadour of Provence, after the little states in which he had been cherished had, by various causes, conquest, or inheritance, perished in the Monarchy of France; after Dante and Petrarca had given to the world an example of superior elegance, had disappeared, not only in his own original country, but in all others. Secular Music, from being the enjoyment of all in private, became a public amusement; and Instruments came in place of the Voice. The Jongleurs, who had formerly strolled from door to door, fed, habited, and garnished by the wealthy and great, changed their ideas, manners, and name; and henceforth were to be found only at a
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fixed place, called the *Theatre*; where the Public were to wait upon them. The professions of life became more and more separated: the Civil came in place of the Fine Arts: man, more and more a private being; and that faint line, which had early begun to be traced, was now widening into the breach which has long separated the high from the low ranks in modern Europe. In one case, however, that of the Church, Music continued in the same state; free and accessible to all classes of men.

BUT the steps towards all these events were desultory and slow. Ingenious men arose in different quarters, and, by their own force, successively brought forward the Art. Among the first, in order of these, has been always ranked *Franchino Gafforio*, of Lodi in Italy, a public Professor of Music in the end of the fifteenth century, and the great reviver of musical erudition: his Writings relating both to practice and composition, together with Translations which he caused to be made of the Greek Writers on Music, with what effect I am a little doubtful, being soon circulated, by the Art of Printing, through Europe. Although Music was now becoming a secular profession, yet in general, and for a long time, the Music of the Church was the chief composition

composition upon the continent : Masses and Motets, in four and five parts, for the use of the Pope's Chapel, were printed in the fifteenth century. Figurate Harmony, or what is properly Music-in-parts, which till now may be said not to have existed, and which made its first appearance in the fifteenth century, as already remarked, in England, was in the same times carried far, by *Okenheim* and *Josquin*, in the Netherlands, the best Harmonists of their time : the latter of whom, called the Father of Modern Harmony, by Dr. Burney; and flourishing near a century before Palestrina, Tallis, and Bird. Harmony now, constituting by its solemnity and magnificence, in a peculiar manner, the Music of the Church, reigned, to the exclusion of Melody over the whole continent, till past the middle of the sixteenth century ; a period of near two hundred years : England alone, cultivating secular Songs, as well as Church Harmony, in the fifteenth and sixteenth ages. At length, after a waste of learning and whim, a more noble taste for simplicity and grandeur, in the works of Palestrina and others, put the last hand to Romish Church Music, in the end of the sixteenth century ; and from that time, to the middle of the seventeenth, the Theory of Music was, perhaps, more generally understood than ever before or since. The learned Sir
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John Hawkins remarks, that, with regard to the vast number of Writers, in these times, on the Theory of Music, their perspicuity is their only praise: it may be so; but that there was such a multitude of Writers, and all masters of the Science, so far as then known, is a great fact in the history, and an honorable feature in the character, of that period in which they lived.

HARMONY, thus, after being confined to two Parts for almost five centuries, emancipating in the fifteenth, overflowed, for a time, all bounds. It was indeed accompanied with Poetry, but it might as well have been without it, for the Poetry had no meaning; and if it had had any, such a crowd of Parts, swelling sometimes to the number of thirty-six and forty, and extruding Melody, would have drowned it. Counterpoint, and Church Music in general, depended, in the middle ages, upon the Chapel and Court of the Pope: afterwards, Music of all kinds was carried forward by the moral and political situation of Europe; and its progress, although aided by the Princes of the sixteenth century, and by the establishments of Commerce and Manufactures about these times, yet such causes are not to be held of a primary, but of a subordinate kind.

THE Harmony both of the Music for the Church, and of the Madrigal for private amusement, having attained all that perfection of which they seem capable, by the close of the sixteenth century, we prepare ourselves for the new phenomena of Dramatic Music; more splendid than any that have yet been recorded in the history of the Art.

WHAT now draws the attention, and which, when completely displayed, seems enough to fill the mind of the beholder with amazement, is the *Opera*: for the Opera, there is no doubt of it, is the most perfect and exalted entertainment which the Fine Arts can present to mankind. The whole of these Arts collecting themselves together, Poetry, Music, Dance, Painting, Architecture, Dress, Machinery, combine together in furnishing out a scene, whose unbounded object it is, to charm the eye, the ear, and the mind. The subject required, has to suit so grand a concurrence: a magnificent fable, and great personages: passionate and sublime ideas: the Performer stalking in measured steps: speaking in measured Tones, accompanied in Harmony: fine painting, rich and flowing robes, statues, palaces, and temples. What *Baron* said of a Comedian, *devroit avoir été nourrir, sur les genoux des reines*, applies more
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to a Performer in the Opera: *he* should be educated with Kings.

THE attacks upon the Opera have been violent, the defences have been feeble; and durst we speak out, from neither party knowing exactly what it was—the height of *Embellishment*: that *Beauty* of the Fine Arts, which does not own Nature to be its standard. It may be time to come forward, and avow, that the subject which the Opera means to represent, is not merely Nature; but the beautiful and sublime, added to Nature. A similar subject is claimed by all the other Arts; but the Opera, taking a bolder flight than the rest, and divulging its purpose more palpably to the senses, has caught the notice, and inflamed the censure, of Critics: while, in the mean time, the Principle upon which it stands is not peculiar to itself, but common to all the other Fine Arts. Neither does the Opera turn upon the *marvellous* and *supernatural*: a mistake of its friends, intending to support it; from observing, and with regret it should seem, that Nature indeed was not its only foundation. You see a cloud appearing, say they: a celestial being descend: an enchanted palace arise! But it must be replied, that, although the marvellous and supernatural may be at times admitted,

they do not yet form its principal and interesting part. Go to Metastasio : you find human beings, and almost real life, on his scene ; and you confess that his Operas excel all that have ever been seen. That the Opera, in fact, made its first appearance in bringing the mythology of the Greeks and Romans upon the Stage, arose from the impropriety of using the same freedom with the true Religion : but the bad taste, as well as the great expence, attending such a celestial scenery, soon made this entertainment come down to human personages and events.

SYMPTOMS of the approach of the Opera were to be observed through Europe in general. Religious pieces, called *Mysteries*, *Moralities*, *Mummeries*, *Masques*, *Serenatas*, were brought, several of them, upon the Theatre in the fifteenth, or as others say, and which seems very probable, in the thirteenth century. They took their rise from the Crusades ; and when we add to these the Troubadours of Provence, we are tempted to derive the Opera from both taken together. No particular account remains of these Pieces ; but it seems probable, if not certain, that although they might not be set to Music, they were nevertheless chaunted or sung. In the sixteenth century, a kind of irregular Plot and Fable,

ble, succeeding to these *Mysteries*, was transacting on the Theatre; and known generally by the name of *Masque*, or *Masquerade*; and these were not only in Italy, but in England, so early as the reign of James I. They were professedly musical. Grand *Ballets* or Dances, also, were in the custom of being given by Princes, especially in France, on festive or nuptial occasions. At last, the *Opera* made its regular appearance in Italy; and it should seem, in the first year of the seventeenth century. A *Recitative* was accurately set at *Florence*; and by a great hand, that of *Jacopo Peri*; in which he had aimed, in imitation of the ancients, to express the several modes of animated pronunciation, and the accents of the passions: and the exhibition was received with applause by the Public. From Italy the Opera, from a common impulse, rather than from a particular imitation, seems to have passed first into Spain and England about the middle of the seventeenth century; and last of all, into Germany and France. We had thus, from a fountain of our own, the first in rank of all fine Entertainments. It has been thought, indeed, that the Opera was a copy of the Roman Tragedy; preserved, but how we know not, in Venice, or somewhere else in Italy: but shall we ever suppose those headstrong ages, seized with a veneration for the ancient, or for any Theatre

Theatre whatever? Writers, indeed, and speculative people, talk chiefly about borrowing and imitating; but nations are sometimes very different from what they conceive them to be. Kings and their people do not always sit down to imitate other Kings and their people; they generally gratify those tastes which happen to be uppermost in their own breasts.

The *Cantata Spirituale*, or *Oratorio*, arising from the same sources with the Opera, borrowing its form, and only different from it in the religious nature of its subject, and in the omission of Dress, Decoration and Dance, made its regular appearance about the middle of the seventeenth age in Italy; and has flourished in every European country since, but chiefly in Italy, the land of its birth, by the most frequent representations, until this day.

THE History of the *Concert* follows that of the Opera; it having been considerably later in receiving its form; owing, we may conceive, to its being less in the general taste. Vocal Harmony had, in the sixteenth century, been in very general cultivation. Several parts were made to follow one another in consonance, introducing novelty at every moment, in a noble and diffu-

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five style, but subject to no fixed rules. This, from its nature, was called *Fugue*: when the Fugue was made to repeat, or to return into itself, it got the name of *Canon*; and when in the Unison, *Catch*. But what chiefly prevailed at this time, was the *Madrigal*: a short poem, set to the Harmony of three or four, or more, parts in Vocal Music; of a pleasant and soothing nature, by reason of its Harmony, but too serene, or rather dull, from a deficiency in Air; employing all Europe, it may be said, during the latter half of the sixteenth century; and proving farther its excellence, from being still much cultivated after the introduction of Dramatic Music itself. Yet a Concert of Music, altogether Instrumental, was very little known in the sixteenth century; the first of which were *Fantafias*, compositions chiefly for Viols of different sizes, and which continuing till about the middle of the seventeenth, assumed a more elegant and dignified shape in the *Sonatas di Chiesa*, and *Sonatas di Camera*. To these succeeded the regular *Concerto*; only another name for a *Sonata* in four parts, though nominally of more. The full Concert of Vocal and Instrumental Music appeared thus, in general, late in the seventeenth century; and the last stage in the progress of Music.

MODERN

MODERN Music, being of such a compound and exquisite nature, is doomed seldom to reach perfection in practice. The Concert is a number of Parts: the Opera a number of Fine Arts. When Harmony first made her full appearance, her novelty and grandeur drew the taste of all Europe: there was nothing but Harmony: Parts were heaped upon Parts; and simple Melody was unknown. At length, by that revolution to which human things are so often subjected, the reverse has taken place: the Music of Europe, for some time past, and at this day, tends to the exclusion of Harmony. In Harmony, the single performer is lost, while in Melody he reigns alone; and hence the great Artists, flying to Melody and *Solos*, an unlimited modulation through a variety of Keys takes place; and very frequently the Public hear nothing, but base and childish tricks of *execution*. But the Opera is still much more the scene, not only of vicissitude, but of perversion. The Poet, the Musician, the Dancer, the Painter, the Directors of the Machinery, of the Decoration, and of the Dress, press all forward upon the Public, vie with each other to gain the public favour, and each in their turn predominating to the prejudice of the rest, have, for the greater part, kept the most perfect of all Fine Entertainments, from attaining to that subordina-

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tion of the Parts and Unity of the whole ; upon which its excellence so much depends. Hence, joined to the false ideas of ~~its~~^{its} nature, already taken notice of, has the Opera been a subject of ridicule, in the hands of great Writers themselves ; who have each pointed their satire, in different lines, according to their different tempers. Rousseau pours out his eloquence in fallies of abuse. The Count Algarotti sits down gravely to reason the matter. Marcello, the noble Venetian, of an admirable taste, and great genius in Music, being asked what Music was, replied, it was an Art which was lost. His *Teatro alla Moda*, written on this very point, is full of fine and pleasant raillery. Our Music, says he, inspires joy, when it should excite grief : all we hear is, *a, e, i, o* : the Composer, Singer, Dancer, Machinist, all strive who can most disturb the sense : the Poet is the common victim : ask not, says he, if the Actors be good : but if the bears, the lions, the lightning, the thunder be good : he advises the Poet not to read the Ancients, and the Singer to take care not to sing justly : your business, says he, is to confound every thing.

BUT we must retreat back a little from this pleasantry, and form some moderate opinion. What is it we may ask, that Marcello and others have been writing against ?

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Not surely the Opera. It is against those who have abused the Opera. And who are they who have abused it? Here we must look to the great majority of our fellow-creatures, to whom Nature, or rather Fortune, has granted so few inlets to receive what is perfect in the Fine Arts. And we are not surely to wonder much, if their taste be often very imperfect. For what indeed can be more corresponding to the bulk of a modern audience, and even more natural in itself, when not better guided, than to gaze at Dresses, be amazed at Shakes, Trills, and Swells, and to neglect Sentiment and Sense? Good Writers, and good Musicians, have been taking the character of the Opera from the taste of the mere vulgar; not from its own nature, and not even from their own taste.

THE laws also, which once guarded Music by Statute and by Penalty, where are they now? Novelty has her reign. One while Harmony pleases; at another, Melody: one while, Poetry; at another, Music. And herein is a very proof of the excellence, and of the magnificence of Modern Music; for, not confined to any particular kinds, as in every ancient nation, and in every former age, it stands upon the broad bottom of Melody and of Harmony; of Secular, and of Ecclesiastical

ftical Compofition: there lying within it, the Opera, Oratorio, Concert, Madrigal, Anthem, Motet. Why then blame fo much the Opera, becaufe the Public abufe it, or rather becaufe they make ufe of its riches by rotation; enjoying fucceffively thofe pleasures, which it is fo impracticable to enjoy all at once? If Perfection be fet up as the ftandard, who can reach it, in Laws, Morals, and Religion, as well as in Mufic? Even when the train is laid, when improvements are coming on, and nations making progrefs, the Critic is prepofteroufly aftonifhed that they have not begun where they ended! One would imagine, that the learned world itfelf could talk without thinking.

CHAPTER SIXTH.

The History of Music continued.

WE have taken a general survey of Modern Music in its progress, from its first beginnings to the perfection of its present state; and in this, have had a view chiefly to events common to all the nations of Europe: and now proceed to some of the more remarkable features that are peculiar to the Music of each.

ABOVE all countries, *Italy* is distinguished. While, in every other land, the Fine Arts have been doomed to a rise and a fall, they have either continued in a stationary state, arrested by the Church and the times, or have gone forward in a progress in Italy; from the time of their first appearance till this day. Possibly, indeed, it may be said, that the fifteenth, sixteenth, and seventeenth centuries were their golden ages; the great Poets,

Poets, Architects, Painters, Musicians, however, have not since disappeared; but maintaining in vigour what their forefathers acquired, their powers have felt no impair: and that they have made, or are yet to make, few additions to the stock of their country's fame, is because, perhaps, there is not much to add. The case is very different from a decline. By their own native force, at least, the Arts arose in Italy; for a great gulph had lain between them and the ancient world: and in the beginning of the fifteenth century, before any Greeks arrived, on the supposition that their arrival was of consequence, Cosmo de Medicis, rich, liberal, and learned, was cherishing that fire of genius which had kindled long before his time.

FROM what causes the train was at first laid, and the seeds of the Arts were at first sown, it would be bold, especially as history fails us, to say. Yet such effects must have had a corresponding cause. Efforts often made, and those of a rude and singular kind, in the early and dark times, shew that something was stirring the nation; and it would appear, passing from it, to those which were around. Italy was the general center of motion; and motion, not rest, seems the season in which genius awakes. Enterprize follows agitation:
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and that the agitation is violent and lasting, seems only, in some cases, to foretell that the exertion is to become the more durable; and the attainments, at last, more splendid and grand. We may long look, in such cases, for Genius fore-running Taste; and the early history of Italy gives no proofs to the contrary. So far from it, that there is reason to believe that the representation of religious subjects, the only entertainment for so many ages, was not only of an awful, but of the wildest kind. Yet we know little, till the twelfth and thirteenth ages; in which fraternities were formally established for purposes of that kind. In the beginning of the fourteenth, a festival, solemnized on the river Arno, in which a machine, representing Hell, was built upon boats, and a piece of sacred History acted, gives a specimen of the daring fancy, that may have long, before that time, prevailed. The learned Sir John Hawkins quotes this fact; and Felibien gives us another, about a century after in time; and of a kind that excites reflection. Cosimo, a Painter in Florence, proposing to exhibit a spectacle at the approaching Carnival, shut himself secretly up in a great hall, on purpose to make the necessary preparations: when the evening fell, there issued out, by his direction, into one of the chief streets of the city, a chariot painted black, with suitable devices,

vices, bearing upon the pole an Angel, with the attributes of death, sounding a Trumpet in a shrill and mournful tone: on the top sat Death himself; under him, graves and dead men's bones: attendants carrying torches, marched before and behind, clothed in black and white, and masked in death's heads: as they moved, were heard muffled Trumpets, with hoarse and doleful sound: sepulchres, seen to open; and, arising from them, the bodies of the dead, singing *Airs*, in a sad and melancholy tone: while the procession stopped, Musicians sung, with a tremulous voice, the Psalm *Miserere*; accompanied with Instruments covered with crape, to render the sound more dismal: the chariot was followed by many persons habited like corpses, mounted upon lean horses, covered with black housings, and attended by footmen in shrouds: all that horror can imagine at the resurrection of the dead, was displayed in this masquerade, which was intended to represent the triumphs of Death: a spectacle so sad and mournful struck a damp through Florence, making penitents in the time of festivity.

SUCH facts as these, however, would be but of little importance in themselves, did they not prognosticate something that was to come; and enable us, from such

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an original, to account for an after-invention and fire, unrivalled in the world. The coronation of the Poet Petrarca, in the fourteenth age, I look upon to be an event of the same kind; and a suffrage in favour of the Fine Arts, peculiar to Italy. A festival was held in Rome, in which that Poet received public honours from the State; and Trumpets sounding in the morning, had announced to the inhabitants what was to happen. Young men of family, dressed in scarlet, and singing Verses composed by Petrarca, walked before him in procession to the Capitol: two Choirs of Vocal and Instrumental Music alternately sung and played: the principal citizens of Rome, habited in green uniform, crowned with flowers, and followed by the chief officers of the Roman state, attended upon the Poet: the crown of laurel was at last put upon his head: acclamations of praise were raised: the friends of Petrarca, standing around him, wept for joy; and he himself, declaring that the honour was greater than his merit, was overcome with the excessive applause which he received.

THE day upon which that scene happened, was glorious to Petrarca, and to the people of Rome. The annals of Italy shine, when they record it. The very
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envy which arose, and of which the Poet himself erringly complained, was of a virtuous kind; and about soon, from a thirst of fame, to raise up Poets, to divide the national glory with Petrarca. Dr. Burney, who has also related this event, and at great length, has certainly forgotten his usual liberality, and made no use of a splendid fact in the history of Italian Music, when, in the reflections with which he closes his detail, he treats the coronation of Petrarca as mere vanity and pomp; and the honours conferred upon him, as unworthy of a man of wisdom and delicacy to accept.

THE Chaunts of the Church had, in the very first ages, discovered not only a bias to Music, but a just taste; although confined to one subject: and after the first beginnings of Counterpoint, we have a gradual developement of the Italian genius. The Madrigal at last appeared in civil Music, and a noble Harmony in religious; the great Palestrina, about the middle of the sixteenth century, carrying the latter, and the Prince of Venosa, in the end of the same, carrying the former, to perfection: from the mere fame of whose names, we may guess at the passion in Italy for Music. Palestrina improved Harmony, in the manner of all great men; by making it plain and simple. The Italians next turned

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to the Opera; and *Carissimi* soon invented from it the private Opera, or *Cantata*, for the chamber; consisting of a Recitative, Air, and Chorus; and the subject, religious. He is celebrated for improving Recitative, by uniting Eloquence to Music; and was the first, in Motets, to make Violins accompany the Voice.

Now was the great æra of Instrumental Music: and the Violin, formerly, on account of its simplicity, or rather perfection, having been in disrepute, was, in the beginning of the seventeenth century, first introduced into civil, and, at last, into religious Music; Voices and Organs only having been formerly known in the Church. The *Toccata*, or *Voluntary*, upon the Organ, took its birth also about the same time, from *Frescobaldi*. And at length, *Corelli*, flourishing in the end of the last, and beginning of the present age, cultivated, with astonishing success, the Violin; the first Instrument in the world. He has been called the Orpheus of Italy; and seems, in general, to be considered as the greatest secular Musician in modern times: his Music, say the Italians, being the language of Nature; his Compositions uniting elegance and grandeur, the pathetic and sublime; his performance, slow, distinct, firm,

firm, even, without graces. As a proof of all this, his Music continued to reign near half a century in every city of Europe.

YET civil Music, unlike to religious, being capable of more species and diversities, did not remain on those heights to which Corelli had carried it; for new paths being successively struck out, it mounted successively to new perfections. Among the successors of Corelli, are many names, consecrated in Music; *Alessandro Scarlatti*, *Geminiani*, *Buononcini*, *Martini*, *Vinci Jumeili*; and particularly *Pergolesi* and *Tartini*: the former of these two last introducing a style for Vocal Music, inimitably sweet; and the latter, a great Composer for Instruments, and the last improver of the Violin. At the appearance of these and others unnamed, the musical world stood in astonishment; but in all the revolutions they wrought, we do not so much see the improvement of the Art, as a successive display of Styles; all different from one another indeed, but all agreeing in the beautiful and fine. Mention also is to be made of *Marcello*, the noble Venetian, of great and various powers in musical Composition, as has appeared in his *Psalms*. These, indeed, have been censured by Sir John Hawkins and others, for levity: but upon

which it is to be observed, that, in our own country, a British soberness, and even moroseness, upon matters of Religion, has often shewn itself inclined to fetter the Music of the Church; and even to extend to that of the Stage. In the present century also, Italy has furnished the *Singers* to Britain and other countries; who, on account both of their real and supposed merits, have been received as superiour Beings.

BOTH Theory and Practice appear thus to have arisen in the same country. Inventions and improvements are all traced to Italy: Such are the Scale of Music, Church and Dramatic Composition; Grace, Elegance, Grandeur; and besides the other inventions mentioned, that of *Chromatic Music* by *Marchetto da Padua*, in the thirteenth century; and of *Thorough Basso* by *Viadana*, in the beginning of the seventeenth. That foreigners, especially Flemings and Spaniards in the sixteenth century, have gained fame even in Rome itself, has been well remarked by Dr. Burney, to be a proof of the great encouragement they met with there; besides, that their errand might have been rather to learn than to teach. It is of importance to be observed, when speaking of Italian Music, that its cultivation is not left to chance or fashion; Academies and Societies being established

blished for the purpose. In the beginning of the fourteenth century, was instituted at Florence, the Society of *Laudisti*, for the performance of religious Poems, singing of Hymns in Parts, in Churches or through the Streets; and in the present age, Schools are established for Singers, each having their different styles, it is said, like the Schools of the Painters.

WE see causes of different kinds contributing to render Italy the favourite abode of the Arts. The country is very beautiful: the situation, we may say, in the middle of the earth: the climate warm: and rich generous fruit grows in abundance. The spirit of trade and of manufactures has happily never gone far, except in the age of the Medici; while Agriculture, in a certain degree, has, in many places, been always cultivated. Some Governments are arbitrary, but others perfectly free: and over the whole, the States are small: a circumstance highly favourable to the Arts. Much leisure, and even ease, are enjoyed by the common people; who, in all cases, are either the great blessings, or the great calamities of States. The tone of the nerves is indeed softened; old Roman firmness unbraced: but, owing to these very causes, the blood flows more bland; and the spirit bends itself to polite learning. Poetry
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and Music, those Fine Arts of which only a whole people can partake, may be said to be inherent in the whole people of Italy. The passion to sing, and to repeat Poems, is general; and in no countries, that we know, can the common people sing so well. The postilion who drives you, the beggar by the way-side, strike Notes that you can hear so well performed in no other lands. Every where the Theatres are opened, at a very small price. Venice, that State which has enjoyed tranquillity since the fourteenth century, from its freedom, its wealth, and detached situation, is a constant nursery of fine Artists; independent of the patronage of the Great. The *Gondolier*, a kind of hereditary Musician, Wit, and even Poet, has the doors of every public entertainment thrown open to him, without paying for his admission. His *Barcarolle*-song has been often spoken of, for its fine, simple, and passionate Melody. Under a happy sky, and lying in their elegant barges, these Arcadian boat-men are often known to spend the whole night, in singing responsively the *Gierusalemme* of Taffo. I have never been in any quarter of Venice, without hearing the sound of Music and Dancing; and, besides several Play-houses, have counted five or six for the Opera. Dr. Burney, who appears to have visited that place much about the same time,

time, relates, that, at the Carnival, there were seven Opera-houses open at Venice, three Serious and four Comic; besides four Play-houses; and these all crowded every night. They converse in Music, says he, singing as they go: a mere Melody, unaccompanied with a second Part, is never heard: they well understand Harmony; but their chief characteristic is delicacy and invention.

THE laws of our Nature, however, impose limits; and these limits are felt in Italy. The ear is more cultivated than the eye. The Dance, Dress, and splendid Chorus, and often also the regular Poem and theatrical conduct, have been reserved for other countries, and chiefly for France. In all other things, Music, Language, Machinery, Painting, Statues, Architecture, Italy takes her seat at the head of all other countries. When the Italian has begun to sing, fine prospects, the beauty of the Fine Arts, have arisen before him; and in the enthusiasm of these, he has been enraptured and lost. The Abbé Ragueneau, a man of parts, and of greater eloquence than I have yet met with in any Writer on Music, has described that of the Italians, as it was about the beginning of the present century; and it applies, with little alteration, at this day.

day. The Italian Airs, says he, so shining and bold, resemble those of no other nation: the Key and Mode are changed without awe: Tones are so irregular, and passages of such extent, as to confound the audience, and instil terror and surprize; looking for a dreadful dissonance and the brink of ruin, they are at once presented with Harmony: the Italians venture at every thing; but they do it, like a people who have a right to venture: what a Frenchman would not have courage to sing, the Italian, inured to difficulties from his youth, performs with ease: in Italy, there is much more vivacity and passion: a storm or rage are described, that we can hardly receive a stronger impression from reality: a Symphony of Furies shakes the soul: the Artist himself, while performing, is seized with unavoidable pain: Corelli was entirely carried away by passion; his countenance would become distorted; his eyes red as fire, rolling in agony: the Italians do what no other nation has attempted; they have united the tender with the sprightly: they are so perfect and infallible, that a whole Opera is performed with the greatest exactness, without so much as beating Time, or knowing who has the direction of the Music: Italy abounds with persons fit for Actors, in every town: you find a Lawyer to be an excellent Comedian and Singer at once: in point of Machinery,

Machinery, it is not in the power of human wit to outstrip them; as in the Intermede of Hell, in the Opera *Nerone Infante*; amazing, terrible, horrid.

THROUGH this colouring, which is high, we can discover real features. The Fine Arts, in Italy, stand both upon a solid and a lasting foundation. Ingenuity, feeling, fire, enthusiasm, are in the constitution of the people. Melody is not excited by Art; but flows, full, warm, and ardent, from the fountain of Nature. To them it belongs to sing. And I have no fear in risking my opinion, that, in a native genius for all that is beautiful and grand in Music, some popular Songs, perhaps, as the Scottish, excepted, the Italians very far excel, not only all modern, but, even setting Harmony aside, all ancient nations. Their powers are not only deep, but their range wide; not limited to a few Styles, but embracing a Whole in Music. Their different ages have had different tastes: their different cities, Naples, Rome, Florence, Venice, have had different tastes; but all the different tastes of Italy are great and good.

INTO all other countries, Music seems, in some degree, either to have passed from Italy, or to have

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arisen from institution, and other circumstances, as well as from Nature. Yet, from whatever sources it may have arisen, the influences that have attended it, seem sufficient to draw our attention. The character of the Music, we for the greater part observe, corresponds with the character of the people. In the course of civilization, when nations communicate with one another, a Music may be partly borrowed; or, in the progress of Science, a Music may be partly invented; not congenial at first with the manners of the people who adopt or who discover it, but afterwards assimilating these manners to itself. Music, which thus, in other cases, might be formed from the national character, may help sometimes to form the national character, in its turn; and in all cases, must humanize it. In modern times, the Music of Italy—Italy, the Queen of Music, among the nations—has either drawn the admiration, or softened the temper, of Europe. Her ravishing Airs, her fine solemn Harmonies, must have carried sentiment into those countries, where they have been introduced. What has contributed so much to polish Gothic Germany, as the institutions of Music? The little Princes, who once waged only deadly war, are now sitting at Concerts and Operas.

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So early as the fifteenth century, the genius of *France* for Dancing, broke forth. The French, as well as the Italians, have vivacity; but it is more the vivacity of the body, than of the mind; and their Music has hence always addressed itself more to the eye than to the ear: indeed their public representations have all gone under the common title of *Spectacles*; eye-entertainments. We are left here to remark, and be it without offence, that the difference is great, however, between animal spirits and feeling; so great, that men possessing the one, seldom possess the other.

THERE has not been one great Musician in France. Lulli was an Italian; Rameau, it has been observed by the learned, was rather a Theorist, than a Composer; Le Clair alone had an uncommon genius; yet he hardly can be ranked with the greatest men of his Art. From the natural constitution of the French, not congenial with Melody, their language also, however fluent in discourse, is knotty and obstructed in Music: hence the unfitness of the nation to unite Poetry to Song; and the impropriety of Recitative in France. Instrumental Music, however, particularly that of the Lute and Harpsichord, Instruments of an inferior kind, and which knows no Consonants, seems destined for

that country; and its great Musicians have complied with the law. Every thing tending to Motion in France, Rythmus has taken the lead; and given the character to Air. By a natural association also of qualities that are the most striking, *loud* Sound has distinguished the French Music; and without the proper gradations suitable to variety of Subject: while in Italy, Music is generally lower; has many regulated degrees; and rises to the greatest force upon occasions. But in return, the serious and heroic *Dance* has been carried, by the French, farther than by any other people: not that Dance which consists in agility, and unmeaning movement; but that which has a sense, which is moral and sentimental. In its Dances, elegant rich Drefs, vast and splendid Chorus, the French Opera bears away the palm from Europe.

It is true, that the Troubadours arose in France; but they arose in a corner; and their appearance being rather an European event, they did not affect particularly the French nation, either by their rise or by their fall. Till the reign of Francis I., in the beginning of the sixteenth century, we are not well informed that Music existed in France. But that Prince and his successors, down to Louis XIV., are spoken of, as encouraging Music;
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fic; and, indeed, as being performers and composers in the Art. The most noted event possibly, however, was the Version of the Psalms from the Latin tongue into French Verse, by *Marot*, in the middle of the same sixteenth age; and the *Tenor*-Melody, to which they were sung, being soon set to Parts by two French Protestants, *Goudimel* and *Claude le Jeune*. The Psalms were immediately adopted at Geneva; and by the other reformed Churches in Flanders and France: and Psalm-singing becoming the badge of the Reformation, and of deliverance from the tyranny of Rome, was often the prelude of the reformed, in their onsets upon Popery: the singing of a Geneva-psalm, being generally the signal of a Protestant mob. Before the arrival of Lulli, nothing else seems memorable, but the appearance of the philosophical and very learned Theorist Mersennus, in the beginning of the seventeenth century.

Ballets, or Dances, had continued the chief amusement from the end of the fifteenth century: Madrigal, or Vocal Music, never gaining any establishment that merits notice. While the other nations of Europe, all of whom have a better genius for Melody than the French, had made great efforts in the sixteenth century; the French, whose Music had been a rude Counter-point,

point, and few being able to play at sight, seem to have slept till considerably past the middle of the seventeenth. At that time, Louis XIV., a patron of Music, was on the throne; and Ballets of a Dramatic kind, intermixed with Action and Recitative, were in high fashion. But the King, aspiring at something more magnificent, and aiming to imitate the Opera of Italy, Germany, and England, but particularly of the town of Venice, established the Royal Academy of Music for the performance of Operas; over the Poetry of which presided *Quinault*; and over the Music, the celebrated *Lulli*, from Florence. Yet the French Opera descending, in a few years, from the Italian standard, soon found a level of its own; but still superiour to the Italian, in regular Composition, Bass, Voices, Chorus, Dance, and Dress.

LOUIS XIV. himself may be taken for an example of what French taste in Music is. This Prince was the best Dancer at his Court; played the Guitar, and was fond of magnificence; yet he was fonder of Dance and Air, than of Dramatic Music; had little taste for Harmony, or fine Melody; or for the union of Poetry and Music. *Lulli* adapted himself to the King; and composed Dances, as well as Airs, for the Opera; yet
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although Operas were his most frequent compositions, the *Overture* for Instrumental Music, of a more serious kind, and full of energy, was his master-piece; and of which he has been stiled the Inventor. But Lulli had no person to succeed him. Music continued for many years at a stand; the French, according to custom, lost in admiration of their own great men, had thought the subject was exhausted: practical Composition by Lulli, and Theory by Merfennus and Descartes. Yet improvers, nevertheless, ventured, in time, to appear; and the Organ-style was brought in; of which, till then, there had been no conception. *Le Clair*, at last, in the present century, symphonist to Louis XV., and a great performer on the Violin, introduced, by his *Solos* and *Sonatas* for that Instrument, a new style of Composition; and solid Harmony, in place of crudity and caprice. He has been held to be a Composer of greater dignity of style than has ever been known in France. *Rameau*, a great Theorist, presided over the Opera, in the same times; his Music has been praised for spirit and grace, and adapted with great dexterity to every subject; but blamed for frivolousness and labour. The Compositions of great Theorists, says Sir John Hawkins, as Zarlino and Pepusch, seldom rise above mediocrity. A few years after the establishment of the Opera by Lulli,

the *Opera des Bamboches*, where the action was executed by a great puppet, drew the whole Public for two years; and upon the downfall of the Bamboches, arose the *Opera Comique*, about one hundred years ago, in opposition to the serious Theatre. Great efforts were made by its rival to suppress it; and which often succeeded: but, after being repeatedly interdicted and revived, and always popular, the *Comique* remains, at this day.

THE French Recitative is more musical than the Italian, although the French language be less accented; but their language having too little Song in it, is probably the reason why their Recitative has too much: the one extreme producing the other. At least, this seems natural, if not even necessary; although it did not occur to M. Rousseau, whose ideas led him to attack every Recitative, except that which sings least. What seems worse than want of Accent, the Quantity of the French language is vague and intricate; from which the Actor, and the Musician who accompanies him, are so much at war with one another in the Measure; so different from what is the case in Italy, where the Measure of the language is precise, and agrees with that of the Music. No wonder, the French
Opera,

Opera, failing in essentials, has had recourse to many expedients, to take off the attention of Critics; to surprize, to dazzle, or to confound. Hence a multitude of Parts, of Subjects, and of Instruments; intricate Harmonies, Fugues, Counterfugues, inverted Chords, the Bass mounted up to the Treble; and no *Unity*. Music in two Parts is unknown; unless in the Comic Scene, where there is a necessity to be simple. How different in all these things is Italian Music! There, a venerable soberness reigns: an Opera, often only a *Duo*. The Italian Airs are fitted for particular occasions and passions; but the French, says M. Rousseau, *afflict* the ear. In Italy, the Air has a character, and the Rythmus has a character; both characters independent of each other; putting it into the Composer's power to combine them, or to contrast them together.

To form a fair judgment of French Music, it should seem that we must look to effects as well as to causes. For, if we speak of Music as perfect in itself, there is little doubt, that no such Music is in France; but if we speak of it, as it affects the natives, there is as little doubt, that, in France, there is a real and pleasing Music. We have only to be at an Opera in Paris, to be convinced of this. That the bursts of applause

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proceed from an affectation of taste, which so often happens, when a foreign Music, such as the Italian, is introduced into a country, cannot be said; for the French Music is the native of the country: neither is it to be conceived that the French are wedded to their own Music, through a rivalry and hatred of Italians; for it seems hard to believe, that a whole nation, for ages, should deny themselves the pleasure of good Music, from mere antipathy. The French love their Music, it should seem, for the same reason that they love their language, and love every thing good and bad in France: a patriotism honourable in itself, and peculiar to the nation; from the strength of whose prejudices, even few of the French Philosophers have made their escape.

BUT, however just the censure of French Music with regard to the beautiful and grand, it seems to possess one quality in singular perfection—*Gaiety*. No Music is fitted for Dance, merriment; and convivial meeting, equal to the French. M. Rousseau, in his invective against French Music, has had nothing but the Opera before him. In little parties of pleasure, you have a Music in its sphere; but when you come upon the Theatre, the business is too great for the Music of France.

France. It is vain to account for that Music from temporary causes; fashion and prejudice: they are more deep and permanent. "Many think, that in the Art of Composition," says Sir John Hawkins, "the French are an age behind the rest of Europe; and many more are of opinion, that, having deviated far from Nature, it may be two ages before they return." I should rather be of opinion, and that without having a very mean idea of French Music, that there has, in no age that has passed, been good Composition, general in France; and very probably, that there will be no good Composition, general there, in any age that is to come.

THE Music of *Spain* lies crushed under the pressure of various causes. Spain is that country in Europe which Nature has particularly formed for strength, for beauty, and for abundance; yet situation, and evil fortune, joining together, have controlled all that Nature has given. Lying at such a distance from the polished nations of antiquity, it seems to have derived little refinement from them; for while the province of Spain, indeed, was among the most cultivated, if we speak of Roman inhabitants, yet, with respect to original Spaniards, as they submitted at first to their conquerors with an indignation that was singularly fierce; so it is

probable they lived under them with an irreconcilable aversion ; and upon the overthrow of the Roman yoke, after having, in common with the rest of Europe, borne the shock from the North, the Saracens, an enemy peculiar to Spain, came upon it from the East, in the eighth century ; and were only expelled in the sixteenth. Delivered, at last, the national fate seems to have become worse instead of better. Drained of inhabitants, and deprived of Industry and Arts, by the expulsion of the Moors ; the mines of America, soon opening from the West, superseded labour, and arrested Taste ; to which the despotism of the Church and State being added, Spain is, at this hour, compared with the other countries of Europe, idle, depopulated, uncultivated, and oppressed. The Spanish character has yet to form. The bulk of the people are, in some respects, in the Savage state, with the vices of the polished ; and the great are refined, and inelegant, at the same time. The nation being in this chaos of good and evil, of rudeness and refinement, we can look for no general advancement of the Arts ; nor indeed for any appearance that they may soon make, unless of a transient and desultory kind.

HENCE the Music of Spain, solemn and uncherished among the great ; but very popular, although quite rude
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among the lower ranks. Few nations, it has been hence observed, have a greater passion for Music : every village resounds with Voices and Guitars ; the labourer and artificer fly from their employments to Music. Yet this Music has hardly passed the first stage of the Art. Doleful ditties are heard, under windows, to the found of the Guitar, struck with the nails, say travellers, without any notion of Air, very coarse and monotonous : from which it appears that the Instrument has little Air, and only affords a partial accompaniment to the voice. But what particularly marks the Music to be rude, is the loud Noise, and violent Dancing, that often accompany it. The gestures and leaps of Savages are to be seen in the Dance called *Fandango* of Spain ; a passion for which pervades all ranks of men ; and only different from the virtuous Savage-dance in lascivious motion ; and in the variety of Notes in the Horn-pipe Air, to which it is performed. The Fandango is danced by a man and woman ; the Time stamped by the feet ; the hands, in the mean while, rattling *Castannetas*, pieces of ivory or hard wood, against each other ; or snapping the fingers and thumbs, when these are wanting. A Dance of the Gipsies is mentioned, that numerous race of people, amounting, it is said, to forty thousand in Spain, still more lascivious, and prohibited by

by penalties : the Tune quite simple ; little more than a Monotony. The Fandango, which has been derived, by Writers, from the Indians and Negroes, seems to arise naturally of itself, as the Savage Dance of a vitiated people. We see it in other European countries, in the *Allemande* ; a purer style ; and in Spain itself, among the Biscayners, a people industrious, free, and so different from the rest of the Spaniards, Dancing is performed both with great activity and indecent attitude.

FINE Music is even little cultivated by the great. The Ladies at Court, it is said, neither read nor write, nor play upon a Musical Instrument. Cerone, an Italian, who wrote in the beginning of the seventeenth century upon the Music of Spain, among other causes of its not prospering, mentions, that the great had no affection for it, and that there were no Academies for its cultivation ; so very different from the case of Italy. Hence few Musicians ; and both Operas and Performers furnished from Italy. It appears that the fine Music of Spain has been entirely for the Church ; and the Organ, the only Instrument. What Theatrical Music we hear most of, is Interludes in their Plays, known by the names of *Tonadilla* and *Seguidilla*, differing the one from

from the other, as a part and a whole : a kind of *Cantatas*, it is said, set to two, three, or four Voices ; the Music of which is national and uncommon ; consisting of three or four different *Airs*, set in different *Keys* and different *Movements*. After the performance generally follows the barbarous and impure *Fandango* ; of which the Spaniards are fond to madness ; and whose effect is, to awake whole audiences asleep.

THERE seems no doubt that the Saracen Caliphs, of the Ommiad family, who founded the splendid kingdom of Cordova in the eighth century, and whose Courts were the nurseries of the Polite Arts for two centuries after, had brought with them from the East a better kind of education than was in Spain ; for in the East, the Arts had risen to great elevation under Aaron Rachid, the cotemporary of Charlemagne : and what is singular, and must draw our notice, for five hundred years after the arrival of the Moors, Spain had no connection with the rest of the world : a circumstance highly qualified for forming a national genius. Yet we are at a loss to trace the effects upon Spain. The Arts, cultivated at the Moorish Courts, were but of a cold and ungenial kind : Geometry, Astronomy, Medicine. Mention, indeed, is made of one Musician in the ninth
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century; but the great entertainments were, Tilts and Tournaments; and of a very magnificent kind. Yet that the Opera took its birth from these, as was the opinion of Mr. Dryden, is as wild a fancy, as that the Gothic Architecture was the offspring of that of the Saracens; between which two, if we are to judge from the Saracenic Remains, in the Mosque of Cordova and elsewhere, there is no resemblance.

WE have to leave all these ages, and come at once to the middle of the sixteenth century, and reign of Charles V. The Courts of Europe were then beginning to act more upon one another; and Charles had Courts from the Tagus to the Danube. At that time was Music brought into Spain by the Court; and in a higher state, than ever before or since. Charles V. himself was not only a lover, but a judge of Music; and was known to detect a plagiarism in a first-rate Musician, which had escaped the people of the profession themselves. Both Theory and Practice were assiduously studied. The accomplished *Morales* made his appearance; a Singer and great Composer; and who patronized not only Music, but all the Fine Arts. The very learned *Salinas*, also, a great performer on the Organ, and among the Inventors of Temperament, lived at the
Court

Court of Charles. But besides these two names, there are no other in Spain. The Opera was received from Italy in the following century; and so well imagined, as to set the model to England and France. The age of Charles was thus the Augustan, in Spain; and seems to have set every thing a-going, that could stir. *De Ercilla*, an officer in the Spanish army, without genius, and without a subject, wrote the *Araucana*, an Heroic Poem; before the times were ripe for the Epic Muse: times which have not yet arrived.

CARNIVAL and Holiday Music is the height to which Spain in general has yet risen: and Masquerades are as yet the first national entertainments. The Bull-feast, although remaining in vigour among the middle and lower ranks, is not attended by the Court or the Great. But, after all, the seeds of Music in Spain seem not only good, but excellent; and, very possibly, near in rank to those of the Italian itself. But the Spanish genius has not yet been seen. The Court and the People have no chain connecting them; and both must have felt the consequences. Secular Music, for certain, has been kept back. It has been affirmed by travellers, that the Spaniards are not a serious, melancholy nation; and this seems very credible; but, surely, they are ex-

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ternally so; and that, from so many rods, civil and religious, held over their heads. A mind that is either really silent, stately, and melancholy, or made to appear so, has always feeling, and great feeling: will retire into itself, at the touch of political fetters; but open and glow, when they are flung off. Thus has the fire of Spain been pent up; and the character under a cloak. Less liberty, whether in Church or State, has fallen there to the lot of man; yet the spirit of the people seems good; and only waiting for those blessings of Heaven, Freedom and the Fine Arts, to come forth in beauty. Hence is the national Music private; all have a passion for it; and there are few but can play upon the congenial Guitar: or, in other words, upon an Instrument that is of a tender, melancholy, cheap, and portable kind. The pensive Spaniard, whose proud Castilian blood yet beats gently at the call of love, chaffing his smothered flame, pours out his heart in private, in the fine silent nights peculiar to his country; and, standing below the window of his mistress, with the Guitar in his hands, sends its artless Notes to her ear, accompanied with his plaintive and romantic Song.

IN the *Low-Countries* and *Germany*, Music has approached the nearest to the Italian; not that the capacities

cities of the people are much better than in other countries; but owing greatly to a general and public support. Yet a capacity for Music has always manifested itself in the North: and Singing in Parts, I am told, is known among the common people in Russia; a practice which had seemed so peculiar to the Italian peasants alone.

MUSIC, from the eleventh century forwards, had been gradually cultivating; till, at last, about the middle of the sixteenth, it wore a similar aspect in all the nations of Europe. The genius of each, after that time, discriminated itself, and rose to its highest point. Italy, we may say, has yet experienced no true decline; but the case has not been so in any other land. In most countries, one single effort only has been made; after which, as if exhausted, has followed a repose. In the Low-Countries, the Flemish Musicians, about the end of the sixteenth century, reached their fine age; carrying at that time, it is said, Vocal Music and Harmony farther than the Italians; but this was owing to the Italians being at that time employed by the Pope, in forming a new style for the Church, and also in cultivating Architecture, Painting, and Sculpture; after carrying all which to excellence, they returned to Ma-

drigal and Vocal Harmony with the Flemings. But Flemish Compositions seem chiefly to have been in Harmony: and since that time, we hear little of Flanders.

BUT *Germany* appears destined to improve, and almost to perpetuate, Music; and that from institution and political causes, perhaps, as much as from Nature. The Music of that country, from the time of Guido, had continued for many ages simple, rigid, and austere; till the arrival of the Italian Opera, towards the end of the seventeenth century, under the auspices of the Emperor Leopold. This Prince, struck with the eloquent Recitative of Carissimi, introduced Italian Music and Performers at his Court: the passion soon passed around: great Theorists and Composers soon abounded; and the Germans themselves began to compose Operas in great numbers, and with elegance and ease. The causes for such a cultivation of Music operated before that time, and continue till this day. Germany is a great tract of the earth, filled with more than three hundred Courts. From the laws of the Germanic body, all the States, great and small, are guaranteed in their rights, and secured in their possessions. Little civil business, in general, occurs, save the practice of public law, the supplying of vacancies, entering to
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posts, and passing through promotions. A demand that is irresistible arises for public amusement; and Music I look upon to be a Necessary, as well as a Fine Art, in Germany. Without it, the German Courts were to drop into languor or into intemperance. Hence, over all Germany, a very general performance of Music; and schools innumerable established by Princes, where poor scholars are educated at the expence of the great. Some towns, as Dr. Burney has observed, are like to nothing but colonies of Musicians. All this notwithstanding, the genius of the people not being decisively turned to fine Music, Harmony has been more studied than Melody; Instrumental than Vocal Music: loud Sounds rather than soft ones: the splendid noisy Organ, the Instrument of Germany.

MUSIC being so much among the necessities of Germany, when the greater Princes conceive a passion for the Art, the Public behold a magnificence of exhibition, and an honour conferred upon Musicians, to be hardly met with elsewhere in Europe; as at present, and for a long time past, at the Court of Berlin. Frederic, whose greatness is even to be seen in the reluctance of his contemporaries to acknowledge it, has outstripped the Princes of his age, in Music, as well as in Politics
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and War. Musicians in Germany have their disciples; and receive that kind of veneration, which was wont to be given of old to the Greek Philosophers: the names of *Graun* and *Quantz*, says Dr. Burney, being more sacred at Berlin, than those of Luther and Calvin. At the coronation of the King of Bohemia, in the beginning of the present century, Performers of the first rank from all places assembled; and an Opera was represented in open air, by one hundred Voices and two hundred Instruments. In such a national and patronized cultivation, it must happen, that, although the general powers were lower than they are, there must be good Composition and great Masters; because every man almost, getting his chance of a musical education, no person of genius can escape being brought to light; and hence the reason of what has been acknowledged, that the Science of Music has been brought to perfection by Germans as well as by Italians. Kepler flourished about the beginning of the seventeenth century; Kircher about the middle; and Pepusch, held to be one of the greatest of modern Theorists, about the end. The German Musicians have not only subsisted by their Art at home, but passed, like the Italians, into many foreign lands; and their names are great in the history of Music: *Mattheson*, the family of *Bach*, *Telemann*,
and

and *Handel*; in our own times, *Graun*, *Quantz*, *Hasse*, *Gluck*, *Haydn*.

It has already been observed, that, for the greater part, in modern times, the bulk of men partake chiefly in Church Music. In all countries, they enter the Temples of God, to hear, without expence, a Music furnished by the State; from which some Writers have thought, that the natural Music of a country will be good or bad, in proportion to that of its Church Service; and upon this idea, has been explained the taste of the common people in Italy. Undoubtedly there is some ground for the idea; but there are great exceptions. Does the Italian peasant, who has drunk of the fountain of Nature, catch only the fine enthusiasm of his Music, when standing by the Altar? Do the ravishing *Airs* of Scotland correspond with the dry and insipid *Psalm-tunes* of the Scottish Church? The Music of the Church, it should seem, rather corresponds with the form of the Religion, than with the taste of the Natives. We must not look for too much from Music; Government and Religion over-rule it. The Service of the Catholic Church presents a Music befitting the grandeur of its superstition and machinery: the Chorus, the Antiphony, Instruments, and full Harmony: every thing

thing that can at once please and overawe. Calvin, standing on the opposite side, the Minister of Rigour, and the Priest of the Intellect, hesitated, it is said, whether to adopt the Antiphony and Choral Service in Parts, as set by Goudimel and Claude le Jeune, or a plain unisonous Melody, and at last employed a Musician to set Psalm-tunes in one Part only: but there seems no doubt, that, although he had let the balance incline to the other side, his followers, from the spirit of Calvinism, would have reversed it; and hence, from that spirit, Music at this day in discredit among the Churches it has planted; suitable to such an austere and unkindly a beginning. Luther and his Churches took a middle road; although his Music leans more to that of the Church of Rome; for he considered Music as the voice of praise; and therefore introduced a solemn Service of Hymns, Anthems, and Motets. Luther had himself a passion for the Art, suited to the natural ardour of his mind; Music, in his estimation, being next in rank to Theology itself.

IN the *British Islands*, we may look for greater variety and inconstancy in Music, than any where else, in modern times: Liberty and an Island taken together, are equal to these and to many other singular consequences.

consequences. Britain, besides, has been peopled at different times, and by different races of men; while the conquests, revolutions, and disorders, that have taken place, have hardly, except in the mountainous and remoter parts, suffered Music to take a decided character, or even to rise to eminence.

WE have to look into the truly insular parts, Scotland, Ireland, and Wales, for an original Music; and there we find many Melodies or popular Songs, which good judges have thought, in tenderness and in passion, to excel all others that have yet been known.

THE first in importance that meets us, is the Music of the *Scotch Gaël* or *Celtæ*; a people better known in Scotland, by the name of *Highlanders*, from inhabiting the higher grounds in that country. They are the pure remains, though almost reduced to an handful, in comparison of what they once were; a mighty people, spread over the whole West of Europe. In all other regions they have mingled with the different races that conquered them, and lost, of consequence, their own characteristics; but in those unconquerable hills and romantic fastnesses of Scotland, into which they were at last pushed, they have preserved the Celtic manners

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and spirit almost unimpaired till this day; it having been chiefly within these last fifty years, from an union of Scotland with England, and consequences that have arisen from it, that a change, or rather a decline, has begun to be perceived.

THE Music of the Highlanders of Scotland, and which seems as yet a new topic in musical history, being very different from that of the Lowlanders, with which it has been usually confounded, from its excellence and from the various species that are contained within it, lays claim to a particular inquiry from those who have access to become acquainted with its character. Nor is it a rude subject that the inquirer will enter upon; the barbarism of these people appears to have become remarkably polished at last; and that, in proportion, it should seem, as they advanced from the Eastern extremities of our hemisphere to those of the West, owing, possibly, to more and more stability attained; and hence that kind of tranquillity and romantic safety which are favourable to the Arts, among the foremost of which always are Poetry and Music. There is attempted here, however, only a short account of their Music; but the materials of which, as also of some other articles respecting the present times, having
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been chiefly supplied to me by an able and judicious friend, will the better merit, for that reason, the confidence of the Public.

THE two most general classes into which the Highland Music seems to divide itself, are derived from the two different Instruments which that Music has chiefly employed: the *Harp* and *Voice* on the one hand, and the *Bagpipe* on the other. String and Vocal Music being so compatible with one another, and, of consequence, having been so generally conjoined in Practice, have taken the same subjects, and have had the same character. The Bagpipe, from its nature, has stood alone, and its Music has been peculiar to itself.

Harp and *Vocal Music*, the former of those two classes, appears to have been subdivided among the Highlanders into two others: Songs adapted to times of relaxation and ease; and Songs that always accompanied labour.

THE former of these subdivisions, which may be called *Rest-Songs*, and probably the more ancient, seem to have been chiefly employed upon subjects of an historical, heroic, and tragic kind: the Air grave and

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melancholy,

melancholy, without a Chorus; and sung by one or more Voices throughout. And such chiefly are what have been called the ancient *Lament-Songs* of the Highlanders. Some of the more primitive of these *Airs* appear to be only a short imperfect Chaunt, or kind of Recitative; having little regularity in the Measure; and to which, perhaps, they owe their charm: of a grave, slow, and deeply melancholy cast. The most tender and mournful *Airs*, it is said, belong to this species.

THE latter subdivision, the *Labour-Songs*, for the purpose of which they are said admirably to be constructed, a purpose now so singular in Europe, have had in general a less deep and serious subject, though still plaintive, for the greatest part, in their nature. Being suited to the exertions of labour, to which they have been applied, they have at all times admitted of a *Chorus*; a Chorus, which seems to belong peculiarly to an active Music. The *Airs* here, which have been sung at land, have been called *Luinig*, and those which have been sung at sea, *Iarram*; the *Luinig* the more quick and cheerful of the two. The *Iarrams*, or *Rowing-Songs*, seem, from the unstable and tragical element over which they were performed, to have acquired the character

character which has been given to them, of graveness and sorrow. They are commonly in a slow Measure; the oar performing the Rythmus, or Beating of Time.

THE Modulation both of the Luinig and Iarram is said to be very simple; there being scarcely any transition from one Key to another, unless from the original Key to that of the *Sixth*, or corresponding Minor Mode, and the reverse of that. Although some Strains conclude upon the *Fifth*, yet that Key is never regularly introduced and established.

Bagpipe Music wears a very different aspect from that of the Voice and Harp, suitable unto the nature of the Instrument, and unto the occasions upon which it is employed. It has gone under various names; but these rather arising from the variety of occasions, than implying different species of Music: such as the *Pibrach*, a March or Battle-tune; the *Cruinichadh*, a Gathering or Beat to Arms; the *Failte*, a Salutation, or complimentary Piece of martial Music to the Chief. Besides these is mentioned the *Lament*, played still at Funerals in the Highlands. The *Pibrach* and *Cruinichadh*, or proper martial Music, consist of an Air with Variations; but in a singular movement. A slow Air begins the
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Piece; the Variations become quicker and quicker to a degree of violence, rising, if we may say so, to the boiling point; and the slow Air, at last returning again, forms the conclusion. The Melody of the Variations is often strange and uncommon.

WHAT seems to characterize Pibrach Music, is the great contrast both in Modulations and in Measures. The Air is simple in its structure, and admits but of few Notes; the *Fifth* and the Key being the prevailing ones; and which are now and then alternated by the *Fourth* and Note below the Key. The Instrument can only properly play upon one Key, the Fundamental Note to which the Drones are tuned: this forms the Key-note of every Bagpipe Piece; and from which there hardly can be any departure. The Instrument, however, being provided with an additional Note a full Tone below the Drones, that Note is sometimes sounded in connection with the *Second* and *Fourth*, which are respectively the *Third* and *Fifth* above the additional Note itself; and hence the Music may be said to pass into a new Key; although the transition be incomplete; the passages being but short, and the Drones all the while continuing to sound the Principal Key-note; giving hence birth, for a short time, to a most horrible Discord.

Discord. From this state the Music is relieved by rising up again to the Principal Key; and the effect has been compared to a gleam of bright sunshine, suddenly bursting from a dark cloud. The Key-note and the Note below being made to succeed one another, is a passage in common with a great many Reels, and particularly offensive to the Italians: a passage which almost never occurs in the Vocal Music, except in some Airs of the Minor Mode, and where it is admissible, in a certain degree, even in regular Music. The Measure, especially of the slow parts, is often irregular, the Performer frequently lengthening Notes for the sake of effect, and also sometimes suspending the Measure, to introduce certain flourishes and graces peculiar to the Instrument, which it is very difficult, if at all possible, to reduce to Notes; and in the performance of which the Highland Pipers can vie in execution with the most corrupted of the Italian Fiddlers. The contrast in Measures, it is only to be farther remarked, which would disgust a regular Musician, gives rapture to a Highlander: a notable fact, and which countenances what we read of concerning the effects of Ancient Music.

BAGPIPE Music should seem thus to be the Music rather of real Nature, and of rude Passion, than the
Music

Musick of a Fine Art. It is the voice of uproar and of misrule. The mournful may appear, but it is the mournful of wrath and terror. The effect of such Musick seems to be much owing to the Instrument itself, for it is lost upon softer ones, as the Violin and Flute. The boisterousness of the performance, the peculiar Tone of the Pipe and Drones, the rapidity of the Variations, we are able to conceive, may excite all that rage of ardour and impetuosity which have been ascribed to them.

PROBABLY the Bagpipe, or at least Pipe and Pulsatile Instruments, prevailed in the very first times in the Highlands of Scotland, as appears from Aristides Quintilianus, who speaks of the Celtic Musick as fit only for fierceness and fury, the Musick of War. Yet it is to be conjectured, notwithstanding his authority, that such kind of Musick as he describes, and no other, only, for the most part, would be known to strangers, who would see those people chiefly in times of disorder and arms; and hence is this no sufficient proof that a pacific, gay, or tender Musick, befitting the times of tranquillity, was wanting. At the same time, however, most probably the Highland Musick was at first, as in all rude nations, chiefly of a warlike kind; and the Harp
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may have only been introduced in the course of a barbarous civilization.

THE History of Highland Music, when we advance to the present times, is the History of a declining people. At first, no doubt, as every where else, the Music might be very rude, but so far back as History conducts us, the Fine Music has come foremost, and the rude last in order; the Harp going before the Bagpipe. And to explain this, we must turn to political causes, which over-rule all Instruments whatever. The Highlands of Scotland were long the seats of a great number of separate Clans or Tribes, subsisting together in a kind of latent confederacy perhaps, but never, till nearly about the times that they were assailed, and at last overcome, uniting formally in Common Council, and forming what has been termed, though with little precision, an *Aristocracy*. The state of Society previous to that, had given a free scope to popular Music. The land had been filled with a great number of free families, with little other subordination than what takes place between a father and his children. The people sung the Song of Freedom: the Music of the individual. When these scenes shifted, when families were at last gathered into larger and larger masses, the Music of the Confederacy,

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and at length of the State, or of the Prince, succeeded ; and that Music, suitable unto such public purposes, brought on, in the end, almost exclusively the Music of War, and extending to the times of peace itself. Hence the origin, or rather the restoration of Bagpipe Music, which seems to have been revived in the times of the last Kings of Scotland, and has ever since, although the Harp has but of late totally disappeared, been the favourite both in peace and war.

WHAT next draws our curiosity in treating still of the Music of Scotland is, that of those *Saxons* who appear to have settled in the Low Countries of the kingdom about the eighth and ninth centuries ; or, in other words, the Music of the *Scottish Lowlanders*, and very different from that of the *Highlanders*, although, hitherto, Writers on Music have confounded the two together, or rather what they have said, refers entirely to that of the *Lowlanders*, with which only they appear to have had an acquaintance.

THE Lowland territory of Scotland that we speak of, and which is but of small extent, lying chiefly upon the South of the Forth, and the borders of England, furnished indeed the theatre of war for many generations, but

but chiefly of those happy wars which, though frequent, are of a transient duration, bracing the spirit, enlarging the mind, and affording many intervals of pleasure and peace. A generous contention, for the greater part, subsisted between the rival nations; and both countries, though under Royal Government, were free. That part of Scotland has many fine rivers, green hills, and open plains; and the feeding of sheep was long more general than the tilling of the ground. The people, emerging from barbarism, and living, though not in rich, yet in smiling lands, enjoyed that serenity which can subsist even in war. Pastoral ideas and soft sentiments were to arise; all concurring to give an unrivalled *sweetness* and *tenderness*, tinged with that *melancholy* which accompanies genius, to the Music of the Lowlands. The Songs are artless, pastoral, and delicate, depending much upon the expression of the words: compared with the Highland Airs, they are more tender, amorous, and gently plaintive; many of the former being very tragical; uttering the cry of a deeper distress. This Music continued down through the reigns of the Jameses, and eminent Composers are even in the memory of the present times; yet, in general, it came to its period in the present century, when an union with England taking place, the scene became too

large for enthusiasm and Songs. There seems, indeed, reason to add to this, that the spirit of Presbytery is not favourable to the Art; and this spirit is hence, probably, to be numbered among the causes that have tended to render the taste of Music unpalatable in Scotland. Yet that Music we are speaking of, will be admired so long as there is a simple and a pathetic feeling. The plain Concords, as they are called, without any mixture of Chromatic Notes, are only used; the most graceful and soothing of all, the *Third* and *Fifth*, are particularly repeated. The Songs following the irregularity of Nature, end not unfrequently upon the *Fifth*, and sometimes upon the *Sixth* of the Key.

BEFORE leaving the Music of the Scottish Lowlanders, we must take notice of an opinion that has been delivered by some of the learned, that James I. of Scotland invented a plaintive and mournful Music in the beginning of the fifteenth age, which was imitated, but how far is not said, by the Prince of Venosa in Italy near two hundred years after in time; and this opinion is founded upon an account of the matter given by *Tassoni*, who flourished near fifty years after the Prince. Upon the authority of *Tassoni*, an affected and capricious writer, as it should seem from his attacks upon
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Homer and Petrarca, it has been imagined that the Italian Music itself has been greatly improved by the Scottish Melodies. I will enter into no combat upon this point; but as the evidence upon which the opinion rests does not appear to me to be sufficient, it becomes necessary to mention, in a few words, the reasons why I entertain doubts upon the subject. Taffoni, besides the suspicions that might be conceived against his authority, from what has been just said of him, lived more than two centuries after James I.; and, add to that, he was a foreigner: from both which circumstances it seems very questionable how far we should rely upon his assertions concerning a Music so far back in time, and practised in a remote quarter of our island. There are circumstances, next, in the life, education, and musical character of James I., that seem unfavourable to the hypothesis that he was an inventor, or even an improver, of the fine old Melodies of the Scottish Lowlands. That Prince was forced from his native country at the age of twelve: he was a captive for eighteen or nineteen years abroad, chiefly in England; and when placed at last upon the throne of his fathers, his reign was short; about twelve or thirteen years. In England, it is to be particularly remarked, he received a very liberal and ample education, being initiated, according to the fashion

fashion of the middle ages, into all the branches whatever of learning, but from which, as it generally happened, no great advancement was perhaps made in any of them ; and the particular genius of this Prince, and indeed of the house of Stuart in general, however brilliant and favourable to Letters, does not seem to have qualified him for very high achievements. England and France, the scenes of his long captivity, were acquainted chiefly at that time with a learned Music, in which history leaves us in no doubt that he was well, if not singularly instructed ; and for which, it should possibly seem, his taste and his labours were chiefly directed. From a Prince of this education, when at last conducted home to his own country, we can hardly look for an invention of plain, artless, tender, popular Songs, so very superiour to what then probably prevailed in other countries, or have prevailed in any countries whatever, till this day. Kings have sometimes been styled Shepherds, but however justly the title may apply in other respects, the royal situation certainly but little enables them to invent a pastoral Music. In place of James being the inventor of these old Melodies we speak of, and these Melodies being since lost or so far new moulded as to pass in other names, very possibly they were the productions of those Musicians who were
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the truer natives of the country, and preserved, in great part, till this day; and all that we are to believe as coming from the Prince, and which undoubtedly was not small, may have chiefly been foreign graces, refinements, intricacies, and accompaniments in Harmony, introduced by his authority, prevailing for some time after his reign, and then falling into that oblivion in which they now remain.

THE evidences from history are not small. James is uniformly characterised as a learned Musician. Boetius, Major, Fordun, Buchanan, when speaking of him as a Musician, employ respectively the terms, *peritissime*, *artificiosa cantilena*, *perfectio artis*, *curiosus*. From Boetius it appears that he brought the Organ, an Instrument that may be called *the learned Instrument*, into Scotland; and from Taffoni, that he wrote Sacred Music; a Music, particularly in these times, very learned, and abounding in Harmony, not in Melody.

THE Music of James may thus possibly have been a foreign, learned, and temporary Style. That of the Italians, at the time it has been thought to borrow from James, about two hundred years after his death, was

then turning of itself towards Melody and Secular Music; having formerly been in the hands chiefly of the Church, and cultivating Harmony, Canons, and Fugues. With respect to the Prince of Venosa, although his Music be distinguished by a sweet Modulation, yet its character seems settled by judges to be elegance, refinement, and ornament; and, in these respects, very possibly, he occasionally imitated James I. But these are features wide of the Music of Scotland.

THE Music of *Wales* and of *Ireland*, coming directly from the Celtic fountain, seem akin to that of the Scottish Highlanders; the characteristics being irregularity, wildness, and grief. Giraldus Cambrensis, referring to the Irish Instrumental Music, mentions a *Modulatio velox ac præceps*; meaning by this kind of *Modulatio*, I suppose, a precipitate and furious performance: a Music, most probably, of the Pibrach kind, although history leaves us in no doubt that the Irish had also a Harp-Music, and similar, possibly, to the Luinig and Iarram of the Scottish Highlanders. The Music of *Wales* appears to be among the most ancient in our island; musical Games and Contests being known in that corner, while elsewhere the Gregorian Chaunt prevailed alone. But what the same Giraldus Cambrensis

Cambrensis, who wrote in the twelfth century, says of the Welsh singing in parts, and the parts as numerous as the performers, shews, as Dr. Burney has remarked, a manifest ignorance of the subject; especially as, at that time, such a Music was unknown to the most refined nations upon the continent.

THE remaining species of British Music is the *English*, and a Music which it does not seem very easy to explain. The causes which have operated upon England have been various, and their agency hard to be told. The English have been a busier people than the Scots; and consequently have had less of popular Songs: it has even been remarked, that they have had almost as few as the Turks, till the last century. Such remarks, however, have possibly their chief evidence in the silence of History: a silence which is not to be wondered at, in times when the learned were employed chiefly upon a Music which the lower ranks, in so few cases, have ever understood. Very probably we should look upon the fine Music which was so long exclusively cultivated and introduced, according to Bede, so early as the seventh century into Northumberland, musical Missionaries being at that time sent thither from Rome, as suppressing and turning into oblivion that of the unlearned. Hence,

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although remains of the popular Songs have been collected, they are now unknown to the peasant, the great preserver of rude, or rather of pathetic Melody. What popular Music has been in England, the Songs of Sir Topaz, Adam Bell, and many others, seems even to have been industriously forgotten.

IN England, not only the higher, but the middle ranks are rich; and riches begetting caprice, call for variety: foreigners are courted, and old foreigners must give place to new. The lower people have come to have little time for Music: employed either in labour, or in enjoying the plenty that labour has earned. The native Music has worn out. Over the whole land the tone of the people is in general above musical pleasure: Englishmen are born to action; they prefer the Play-house to the Opera: Handel, finding that he could not amuse an English audience for a whole night with Music, was obliged to introduce a Plot into his Oratorios. Restlessness, indolence, vigour, softness, generosity, and folly reign by turns; and in no stated order, in the breasts of Englishmen.

IF we look back to the early times, the taste for Music seems to have been much more general than now; and

and afterwards, the popular Music to have circumscribed itself faster in England, than in other countries. That it was more general in early times, there is no doubt of, from the long reign, from the eighth to the fifteenth century, of the Minstrelsy of England : but that it was a fine Music, there is no ground to believe. Alfred, who, in the ninth age, is celebrated as a great performer and patron of the Art, is said, in the disguise of a Minstrel, to have explored the Danish camp, and imposed upon the enemy ; but in place of this being a proof of his skill, as has been thought, more probably it shews that all Music was then nearly alike, and equally imperfect. The great numbers and great licentiousness of Minstrels, could only proceed from the popularity of their craft ; for all the enormities they practised were not enough to provoke their suppression. The steps taken against them were gradual : in the first place, to confine their wickedness to certain times of the year, to Chester Fair, and other such occasions ; at which they might do what they pleased : a Minstrel King next was given them ; with the hope, possibly, that they would hearken better to an officer of their own order. The rude hand of Edward I., who suppressed the Bards in Wales, left them at liberty in other parts. At length, in the fourteenth century, the state became more serious

with them than ever, both in England and France. Still they prospered: the people loved them; and in the fifteenth century, it has been traced by the learned, that Minstrels were incorporated, had salaries, and were better paid than the clergy themselves. The favour of Minstrelsy was thus fluctuating, say Writers, both in England and France; that may have been true; but the fluctuation was owing to themselves, lewd, shameless, riotous, and depraved; and they were only suppressed at last, when patience was wearied out, and they could no longer be borne.

MEAN while, the science was going on; and had been taken up by other hands. *Odington*, in the thirteenth century, by his learning, would have been respected in any age. Church Music early found its establishment in a nation, so serious as the English; and Organs were very general in Cathedrals and Abbeys in the end of the fourteenth century. Religion has always been a striking object in England; and hence has religious Music, from the first to the last, had a more steady character than any other in that country. The Oratorio has succeeded better than the Opera: in the service of the Church there has appeared, from age to age, the soberness, the riches, and the solemnity of the English

English nation. The Choral Service was introduced, as already mentioned, so early as the seventh century; a Service which, going at first some steps farther than the genius of the people could follow, became a subject of dispute and of ridicule, or was, for a time, altogether suspended; till, in the middle of the seventeenth, it received that undisputed establishment which it enjoys at this day.

ABOUT the beginning of the sixteenth century, Harmony was carrying to extreme in England, as every where else; but extremes often working their own reformation, the Madrigal opened a door of relief; and at last, about the middle of the same age, the reformation of Harmony being brought in by *Tallis* and *Bird*, Church Music was carried to the greatest perfection it has reached in the island. *Curious Singing*, as it was called, a very intricate and elaborate Harmony, had prevailed; and being attacked, and with good reason, by men of gravity and sense, under the sanction of government, in the reigns of Henry VIII. and Edward VI., at length gave way to plainness and grandeur. In the same times, the Psalmody of England made its appearance; soon after, that of France. The Version of the Psalms, by Sternhold and Hopkins, however unpropitious

propitious the Muses, was an event of moment: for these Psalms being adopted, and the ribaldry and immoral Songs that formerly prevailed being laid aside, shewed the national bias, and must have bettered the national manners. Tunes were soon set, to the Psalms, of a grave sweet Melody, supposed to be the workmanship of the first Musicians of the age; and Harmonies were afterwards added. In the long reigns, and under the happy auspices of Henry VIII., who both sung and composed with skill, and of his daughter Elizabeth, who afforded a steady though a frugal patronage to Music, the Choral Service, in its renewed form, maintained its ground at the Reformation, notwithstanding every attack; and thus both the solemn Service of the Church, and its Liturgy, came in, nearly at the same time. Soon after, when the troubles arose, Music fled, as at the approach of a tempest; till at last, at the Restoration, bright days returning, the Liturgy, Choral Service, and Organ, were finally re-established. The very ideas entertained about Music, mark the perversion of those horrible times. Milton, who in reality was charmed and enraptured with the Art, as appears from his *Penseroso*, set himself, in the rigour of his mind, to oppose the Service of the Choir. The Puritans, the very Antipodes of every thing that is fine, compared

the Antiphony to the tossing backwards and forwards of tennis-balls; and in the different *Parts* of Harmony, the last refinement of Music, William Prynne saw nothing but a concert of brute beasts.

THE Musicians of England have almost all of them tended to the Church. There cannot be produced one great Master, the late Dr. *Arne* excepted, who cultivated Secular Music, and no other. *Tallis*, the greatest Musician of England, and who has been compared with Palestrina, composed only for the Church. *Bird*, indeed, who was a Church-Musician also, and had a solemn majestic style, wrote Madrigals; and was the first among the English to do so. The learned *Morley*, in the end of the sixteenth century, composed both Civil and Religious Music, but with inferior powers. *Orlando Gibbons*, who flourished in the beginning of the seventeenth, *Aldrich* in the end of the same, and *Blow* and *Purcell* in the beginning of the present century, all shewed that their chief strength lay in Religious Music. The principal work of Dr. Boyce, who has succeeded to these two last, is *Solomon*, an Oratorio; though of an amorous as well as of a religious nature. Among the numerous foreigners who have resided long in the country, *Handel*, the most illustrious, seems to have

have felt the air of England; betaking himself formally, at last, to the Sacred Drama, as his ultimate resort.

SECULAR Music is difficult to trace in the English nation. Ecclesiastical seems to have reigned alone till the beginning of the seventeenth century: for fifty years after that time, the English were meditating something of their own in the Secular-Style, but with almost no success; and for fifty years after that, the Italian was struggling for admittance; thought to be too light and gay at first; but grave men themselves beginning at length to be smitten with it, that kind of Music came to its height in the beginning of the present age. Secular Music thus flourished in England later than any where in Europe; and about an hundred and fifty years after the Religious. This has been judiciously ascribed by Sir John Hawkins, to there being no Schools for Music but Cathedrals and Colleges; and it may be added, that this was not properly an omission, either by individuals or by the state: the national taste did not call for them. Religious Music has, in general, been the style of the country; and when the Secular arose, it took a tinge from it, and was grave: Instruments, particularly the Organ, having prevailed.

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IN the present times, however, a revolution appears to have begun in favour of Secular Music; and brought on chiefly by Dr. *Arne*: a Composer, who has been held, by able judges, to be the first Secular Musician in England. Of the learned Musicians, he has been among the foremost to compose in the true Secular style of his country; his Works, a few Symphonies for Instruments excepted, consisting chiefly of Ballads and popular Songs, in his Operas, particularly in *Artaxerxes*, his capital work. His Songs please at once the learned and the unlearned, foreigners and natives. And while no one, it is said, has understood the English style so well, or has composed in it better, he has besides been happy in forming an union of it with the Italian. Among many other recent Artists who have trod in the same path after Dr. Arne, the name of *Jackson* may be particularly mentioned, though still alive; that Composer being eminently distinguished in Vocal Music, as a learned, a very able, and an original Secular Musician. His Secular Works, for he has composed also for the Church, consist of Love-Elegies, and Songs for two, three, or four Voices in Concert. His single Songs are in a taste peculiar to himself, neither blending the Italian with the English style, nor imitating that of the Scottish, like most of his contemporaries. His Airs are

held to be in the best style of sentimental English Ballads, adorned with a greater variety of learned Harmonies, than have commonly been admitted into that kind of Music; many of them very tender and pathetic; from their delicacy and fineness, however, not always level to the common taste.

THE Opera in England, as in Italy, appears to have been led on by *Mascarades*, and by Songs and Chorusses between the Acts of Plays. *Mysteries* and *Moralities* had long prevailed; in which the Parish Clerks, the Musicians of their day, had been the chief Actors. The Madrigal had declined in the reign of James I.; and Masks, depending on a Fable and Scenery, and little on Music, were the great entertainments of his Court. The Opera appeared at last in England, in the time of the Usurpation, when the Play-house was shut; and it should seem, because it was not known what an Opera was. It was not a Play; and that satisfied the times. At last, in the reign of Charles II. and considerably past the middle of the seventeenth century, the Opera appeared under its name. Till the arrival of Handel, however, in the beginning of the eighteenth, it did not reach a perfect state; and with all advantages of polished times, great Composers, and great Performers, it

it has not, till this day, taken any firm root in the island.

NOVELTY at first gave fame to the Italian Opera. On its first appearance after the Restoration, it was said to have the charms of a Syren; but that Addison and Gay ruined it. History is indeed ludicrous when talking so. For it tells us, that speculative and unskilled men overthrew giants. While the truth is, that the great body of the English nation, sitting in the shade, overthrew the Opera; and hold it down, in an overthrown state, at this hour. The Opera, in the mean while, retains her charms; and, calling in her turn upon all England to furnish audiences fit to behold her display, proves that the defect lies not with her.

INDEED, we rather wonder at the good reception of the Opera in England, and other countries of the North, where the native tongue was set aside, or grotesquely admitted in part. At Hamburgh, the Recitative was in German, and the Air in Italian: in England, all was at first in Italian, and afterwards all translated into English; but which, like most translations, could not be endured. While it seems true, that no language, except the Italian, can bear Recitative, and

much less Air, the Italian itself, when passing into England and other countries, will always be felt by the people as a kind of insult; and an insult of that nature, which generally meets with the severest of punishments, ridicule.

It has appeared, how late it was till a taste appeared in England. The reign of Charles II., so recent as towards the end of the last century, was not favourable to good taste of almost any kind: and Music, as Lord Shaftesbury has remarked, was not improved till afterwards, by an imitation of the Italian, though in the middle of wars. The *Concert*, that kind of Secular Music which seems most adapted to England, after having been preceded by some musical meetings at Oxford, at last, in the year 1678, was introduced by Mr. *Britton*, a person of a very ingenious, honest, and liberal mind, by profession a small-coal man; but in easy circumstances for that line of life; and under whose humble, but hospitable roof, it was sheltered for upwards of thirty years. Such was the origin of the English Concert, in a state that little prognosticated its future success; performed, as every body knows, in a little hovel belonging to *one* Britton, as history has undeservedly styled him. People of the first rank, however,

however, were known to crowd to his garret; and both Handel and Pepusch to have assisted at his Concerts.

THE taste of England, however, after it had come to maturity, bore the marks of great excellence. The Violin came into employment; and, at the same time, Vocal got a preference to Instrumental Music. *Purcell*, a man of very extensive genius, and having the Italians in his eye, particularly Carissimi and Stradella, composed the most elegant and pathetic Melodies that have been known in England. After all, entertainments of mere Music can only be occasionally presented to the English. When they sit at the Concert, they soon tire of mere Sounds: when they sit at the Opera, they soon lose interest; and, besides, feel the defects of their own tongue, or the difficulties of a foreign one: in the Play-house they are in their element; there they catch rapture; there they thunder. In the summer season they must have entertainments of so loose and optional a nature, as to permit them either to walk about, or to stand still and hear, according as they prefer the one or the other mode of trifling. Hence the number of Gardens, now and in former times so much frequented; and which at length came to their perfection in *Ranelagh* and *Vauxhall*.

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THE tendency of the learned Musicians, and of the higher ranks, has either been to Religious Music, or to a secular, learned, short Composition for Vocal Performance; such as two or three-part Songs, Catches, Canons, and Glees; of which the English have been at all times fond. The popular taste, and which furnishes not only a strong contrast to that both of the Scottish Highlands and Lowlands, but a striking evidence of the difference of manners, has always been remarkably bent to something that is short, regular, direct, and brisk in Music. The people of England are not born to sadness and to tenderness in the Arts; moods of that sort suit not with the blunt vigour and the high tone of the land. They indulge the gayer and smarter emotions; leaving it to other nations to hang over musical entertainments, to be agitated with irregularities, and to weep at melancholy Songs. The probability, however, is, that, in the earlier times, the English Music, as in all similar periods, was of a rude and mournful nature. Giraldus Cambrensis mentions expressly a *tarda ac morosa Modulatio* in the twelfth century; and which possibly continued till near the Reformation.

THE taste of England for Music is so subordinate to other and greater objects, that more constantly affect it,

as to be intermitting, changeable, capricious, and crude; not that the natives want a passion for Music; for there, as in so many other cases, they have been known to give the loosest rein to passion. English audiences have, at times, felt Italian ecstacy. Who has not read invectives against the English Public, Nobles, and Princes, for shameful degeneracy, careffing, and almost idolizing of Opera-singers in the beginning of the present century? Fifty thousand pounds were subscribed by a Royal Academy for the exhibition of Operas: Performers were received as superiour Beings: parties, the most violent on earth, were formed for or against particular Musicians: the Academy was overturned to its foundation, in less than ten years after it was established. When we hear of the impression made by Handel upon an English audience—dead silence, respiration checked—we respect and admire their feelings: when we are told that an English lady, upon hearing the celebrated *Farinelli* sing, exclaimed with rapture, “One God, one Farinelli!” we are shocked at the extravagance. In place of falling behind other nations, the English, addicted to temporary phrenzies, can go, at times, beyond all others in the madness of Music.

PERFORMERS

PERFORMERS in England generally come from Italy and Germany. The natives have been celebrated for fine Voices, but not for grace, and elegance, and *manner* in Singing. The Germans appear to play the first part. Hence the popularity of loud Music and of Execution; like the taste for tolling of Bells, from which England has been called the ringing island. That Handel resided fifty years in this country, carried on, for a long time, a contest with the whole Nobility, raised Opera against Opera, gained the victory, and died worth twenty thousand pounds, are proofs of the sovereignty of German taste. The secession of the Nobles, like the rebellion of slaves against their masters, proceeded, probably, more from a sentiment of liberty than of taste. Every one has heard of the sublimity and unbounded invention of Handel; but few, except the learned, of the tenderness and elegance of *Buononcini*, who served the Public at the same time. *Geminiani* gathered fame indeed, but he left the true Italian taste: his powers being more turned to ingenious Harmony and Instrumental Composition, than to Dramatic Music.

THE *Oratorio*, which first appeared in 1730, and which does not admit of Dance, Decoration, and
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Dress, shews, especially in the grand pieces of Handel, who brought it on after the Opera had run its race, the particular bias of the English taste: something religious and solemn, something of the *simplex sanctaque Melodia*, which was required in their Church Music, as appears from Spelman, so early as the eighth century, is necessary to make a lasting and national impression. And now that impression, says Sir John Hawkins, is over. The Music of the present day, says he, wants Harmony, is loud and noisy: all Keys with the lesser Third are rejected as melancholy; mirthful Music is the taste: Handel, Corelli, Geminiani, Purcell, made deep and lasting impressions, but every one forgets the Music of the last year. Such were the sentiments of this Writer not ten years ago, and he has lived, as I suppose he is still alive, to see a change taking place at the present hour: melancholy Music, and the lesser Third, having now come into use, especially in Chamber performance. And this revolution, like most others, appears to have come from the Continent, chiefly from the Masters in Germany.

AMONG whom is mentioned, with an uncommon admiration, *Giuseppe Haydn* of Vienna; the novelty and fertility of whose genius, seeming to have raised a kind

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of amazement in the musical world. His resources in Melody are said to be almost infinite; and besides that, he has attained to the most complete union of Melody and Harmony that perhaps has ever been reached. Many of the shorter *Airs* which he introduces into his pieces, have nearly the same Modulation; but yet, by the great variety of new and ingenious Melodies with which they are clothed, he has contrived to render them all different from one another, pleasing and striking. The uncommonness of his Modulations, in other cases, his abrupt and unexpected stops upon Discords, the application of which he has greatly extended, if not invented, excite the happiest disorder and surprize. He presents a constant succession of new and beautiful passages and range of Modulation, where inferior Composers are obliged to wire-draw and to repeat the same again and again in different forms, till the hearer be tired of them; and in this it is said his strength lies. His works are exceedingly numerous; and so many of them being in the Minor Mode, have contributed to bring it into its present practice.

FROM the appearance of such Musicians as Haydn, we see how hazardous it is to prophesy: men of talents rising unexpectedly to bring on revolutions, and to
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present admirable novelties to the Public. And this especially may happen in the Music of England; where, although there are national and permanent characters, the Ballad, the Fugue, and the Solemn Styles, yet the whole of them are liable, upon occasions, to be suspended, or to be modified, by innovation or caprice. Neither seems the censure of Sir John Hawkins, and of others, to be entirely just, when they blame the age for forgetting the Music of great Masters that are gone; that being, for a time, almost unavoidable, from such a prolific growth and vast importation of foreign Music, all of which must have its trial; but after that is over, what only is excellent in the new, it is to be hoped, will be retained, and what is excellent in the old, will again be recurred to, and be restored.

COMING now to a conclusion of this imperfect view of British Music, it may be remarked, that, while in England there can be counted several æras of Learning, the fate of Scotland has been different. Idleness and poverty, the most fatal of all human ills in a civilized state of society, had they been combined with arbitrary power (and it is difficult to shew they have not been so there), reigning from early times almost till this day, have kept no small part of that nation in a state of rudeness and of illiberality. A black cloud of fanaticism,

ticism, charged with fire, hanging in their sky, and often bursting over their heads, has converted civil society, in times that are past, and may convert it still, in times that are to come, into a scene of malice and of blood. Yet the native genius of the people is not only vigorous and ardent, but, when escaping the pressure of evil circumstances, susceptible of the highest elegance and beauty. We have already spoken of those charming Songs, which took their birth in happy intervals of peace, chiefly under the Jameses; in which times also were to be seen a Choral Service and Organs in the Scottish Church. At length, after the happy union with a better country and a more humanized people, this troubled mixture has begun to fine down; and Scotland is now enjoying her Augustan age. After such a tract of barbarism and of agitation, mild Nature has emerged; and as formerly the Scottish literature was lower, so has it now risen higher than in other countries: for it seems to be acknowledged in Europe, that the men of letters who have appeared in Scotland in the present age, have, in the spheres in which they moved, borne away the palm of literary fame.

It has only to be added, that, to that same period in which the other great men of Scotland have appeared, it has been reserved to produce the greatest
secular

secular Musician in his line, in the British Islands, the late *Earl of Kelly*. In his Works, the *fervidum ingenium* of his country bursts forth; and elegance is mingled with fire. From the singular ardour and impetuosity of his temperament, joined to his German education under the celebrated *Stamitz*, and at a time when the German Overture or Symphony, consisting of a grand Chorus of Violins and Wind-instruments, was in its highest vogue, this great Composer has employed himself chiefly upon *Symphonies*, but in a style peculiar to himself. While others please and amuse, it is his province to rouse, and almost to overset, his hearer. Loudness, rapidity, enthusiasm, announce the Earl of Kelly. His Harmonies are acknowledged to be accurate and ingenious; admirably calculated for the effect in view, and discovering a thorough knowledge in Music. From some specimens which he has given, it appears that his talents were not limited to a single style; and which has made his admirers regret that he did not apply himself to a greater variety of subjects. He is said to have composed only one Song; but that, an excellent one. What appears to have been singularly peculiar to this Musician, is what may be called the *velocity* of his talents; by which he composed whole Pieces of the most excellent Music in one night's time.

Part

Part of his Works is still unpublished; and not a little is probably lost. Being always remarkably fond of a Concert of Wind-instruments, whenever he met with a good band of them, he was seized with the fit of Composition, and wrote Pieces in the moment, which he gave away to the Performers, and never saw again; and these, in his own judgment, were the best he ever composed. From these views we have taken of Scottish Music in general, it seems to have appeared, that there are in one and the same country, Symphonies or Harmonies that have been surpassed by few other nations; and popular Melodies that probably have been equalled by none.

IN Great Britain, and particularly in Scotland, Music, in these times, makes little or no part in what is accounted a complete education; and the historian of some future period, in which the general study may have extended itself to Music, as well as to several of the other Fine Arts, which at present it does not embrace, may have it to remark, that even the polished and the learned circumscribed themselves, in our day, within narrower limits than were observed upon the continent; and did not feel it as a literary reproach, that they knew so little of what foreigners knew so much.

much. And not only this, but that Britain, compared with itself, had suffered a contraction in the circle of its letters. The sixteenth and seventeenth centuries look already down upon the present, as wanting in the Fine Arts. It is to be hoped that the study of Music in particular will revive; as nothing may help so much, innocently to relax the people at large, and to dispel that reserve and severity, which, after all the refinement and liberality that have been attained, is still not difficult to be seen upon the learned, and upon the higher ranks themselves.

I LEAVE the History of Music, as a repast unfinished; the events which I have so imperfectly accounted for, and the fine enthusiasm which I have so feebly displayed, exciting, rather than gratifying, the curiosity of my own mind. Great objects, however, have been in our hands: for Music, next to Speech, is the principal Fine Art of the human race. The character of nations, we can observe, which is so generally over-ruled by causes superiour to both, is often also strongly tinged by their Songs: of all external differences, Music being frequently the most striking. Small occurrences can shew this. When Hannibal attempted to deceive the
people:

people of Tarentum in the night-time, he employed a stratagem not unworthy of his own ingenuity. He caused the Roman *March* to be played. But in that he failed:—*Tuba Romana*, says Livy, *inscianter à Græco inflata*, was the cause. The Roman soldiers, knowing that was not the manner of *their* March, suspected an enemy. Had Hannibal imitated the Roman Dress in day-light, it is possible he would have succeeded better, than by imitating their Music in the dark.

It has been endeavoured to view Music with impartial eyes; and now, looking back upon it from a distance, it is necessary to guard against mistaken conclusions, whether favourable or unfavourable to the Art. Ingenious men have thought, that there was some positive character in Music, determining it to a particular side: it favours, say they, the social, the happy, and the virtuous passions. In no opinion would we be more prone to acquiesce. What answer, then, do we give? We say, that men, when meeting for the purposes of sociability and joy, naturally call for a Music corresponding to the state of their minds; and that herein is the principle of such Music. When they meet for licentiousness, the demand is for dissolute Songs. When they oppose, when they fly from one another, when they

they cherish infernal hatred, we hear incantations; Sounds, that make the hair stand on end: we find Music adapted to all purposes; to Vice as well as to Virtue. "That Music was intended only to excite "mirth," says Sir John Hawkins, "is a notion most "illiberal, and worthy only of the vulgar." The ideas of this very learned and good man (for such I conclude him to be, from his writings), are elegant and noble; yet I cannot relinquish the *mirth* of Music. It is one of the gifts of the Art: the ancient Greek may have met Music for moral and sentimental purposes, and the moderns may, at times, do the same; but still Music, especially in modern ages, lays claim to the title of being, and indeed particularly so, the Mother of merriment and joy: and even when she excites sadness and grief, it is the *pleasure of sadness and grief*.

MUCH less can we enter into the notion of abstract and closetted men, who speak of *Imitation*. Come forth, we say, into the world, men of Theory, and join with us in turning to fact. We sing: and ask of you, What it is that we imitate in our Song? You say, Grief. But whenever we have been grieved, the Voice has been broken, shrill, grating, shocking, or alto-

gether smothered: in singing, our intention has been to fly from Grief. Leaving our cares and pains, we run to the Churches and Theatres, that we may escape ourselves; and, caught up into the air, and placed at a divine entertainment, to hear celestial Music. You answer, that this Music never could affect us, unless it partook of real life; and we acknowledge this in part to be true; but contend, that it lifts up real life, and real men, to something above them; and that it is this idea of something above themselves, which has immortalized nations; and is the reason why we say that the Greeks and Italians have had a nobler taste than all other people.

BUT, indeed, it is all the while expressly acknowledged by the best writers on the subject, that Music is not only the least imitative of the Fine Arts, but that it degenerates into its lowest stage, when its object is Imitation. Sir John Hawkins, no friend to the Opera, justly remarks of Recitative itself, that its mimetic powers are very inconsiderable; and whatever charms it possesses, are absolute and inherent. Dr. Burney, speaking of certain authors, Gravina, Muratori, and others, complaining of the degeneracy of Italian Music, in ceasing to imitate nature and the passions, observes,

“ that it were to be wished, that the passions could be
“ more frequently excited and expressed in our Music,
“ than they are; but for copying Nature, it may be
“ asked, What is there in Nature for a Musician to
“ copy? Is there any such thing as a *natural Music*,
“ except that of birds? And is that pleasing, when
“ imitated by an Agujari or a Le Brun? All Melodies,
“ but the cries of Nature, are the productions of Art:
“ the most simple, if formed upon the musical Scale,
“ or Gamut, are artificial; for this Scale is unknown
“ to all people in a state of Nature.” These are ideas
of two very learned men in Music; and I cannot, in
quoting their names for the last time, refrain from
acknowledging, that, although my general plan has
little in common with theirs, and my particular opinions
also sometimes differ from what they have delivered, I
have, notwithstanding, particularly in the history of
the dark and middle ages, not unfrequently been obliged
to their labours and hearkened to their judgment. No
modern nation, so far as I know, can boast of Writers,
so learned almost upon any Science whatever, as they
are upon Music.

It is, in fact, the vulgar, who have called for Imitation; and Musicians, finding their account in gratifying

fyng them, have tried to imitate every thing; the seasons of the year, the roaring of winds, cataracts of rivers, buzzing of flies, hopping of frogs. Handel himself had to let his audience *hear* the Sun stand still. At most, this beauty is of a petty kind; and the Imitator is hardly to a Musician, what a Mimic is to an Actor upon the Stage. And yet the Mimic even has not real Nature before him, although he come nearer her: he gives a Caricatura. We may admire his Caricatura; but have never yet brought Mr. Garrick down to the level of Mr. Foote. But in the case of an Actor, we have tones and attitudes, above real life; we call out, indeed, that they are perfect Nature, and we are imposing upon ourselves all the while: it is Nature perfectly beautified, that we see. Were real Nature transacted before an audience, they would all rise from their seats, and go home. Yet both Tragedy and Comedy keep much closer to Nature, than Music; and we shall never have a just idea of Music, unless we conceive it to be that engine which lifts men the highest up above Nature. The historian of Music, and of the Fine Arts in general, goes with a line in his hand, upon which he has degrees marked, from nation to nation, and from age to age; applying it, to discover the different heights to which each has risen.

BUT

BUT those opinions concerning Music are still more injudicious, which estimate its merit, independent of the state of society. The common idea entertained of human affairs is, that they are a series of revolutions, a rise and a fall: and even admitting this to be true, which is so questionable, yet did we know only this much, we should be ignorant of one half even of our own general history. Nations, indeed, may rise and fall; but no rise and no fall is like to another. What resemblance is there, except of the most general kind, between the times of Pericles, Augustus, Leo, and Queen Anne? Different countries rise in their turns to grandeur; but a different spirit and manners rise with them. How vain, then, an abstract comparison of Ancient and Modern Music; and how absurd, to blame the one for not resembling the other! Modern Music, indeed, so ingenious, so delicate, and so difficult, seems to require more than mortal hands to execute it: the union of Poetry and Music is either totally cut off, or with the utmost difficulty maintained: Quinault was happy in Lulli; Dryden in Purcell; Metastasio in Vinci. But Modern Music, notwithstanding, is highly suited to modern times: the spirit of our ages is of a more refined and general kind; and does not, in the Arts, fix upon particular sentiment and passion. Above all,

all, this is the case in Religious Music, which only receives men of every rank, the great and the small, to hear it. Modern ideas in Religion having become so pure and exalted, emotion is forbidden: serenity, and holiness, and awe, stand by the altar. We kneel in the presence of a Being, inexpressibly possessed of all perfections: a deep and general reverence fills the heart: adoration restrains the soul. The Music says unto Passion, Be still; and unto Enthusiasm, What art thou?

How often have unthinking men talked of recalling Ancient Music, where Poetry was united to Song? If they do so, let them bring back also Lycurgus, Solon, Numa, the Greeks and Romans, from the tomb; and retire themselves from the scene. On no other condition can Ancient Music be restored. It belongs not to the new world: is perfectly heterogeneous to every thing modern. Man, having changed his occupations and views, stands at a new post; and cannot be removed, but at peril. If, relinquishing this project as impracticable, they yet throw contempt upon Modern Music, may it be permitted to ask, If they understand it; and know, at least, what effect it has had upon others, if it have had little upon themselves? It is mere Sound, without words, say they; but even admitting this to be so,

so, Is mere Sound a thing of nought? Does it not place an image before you? Do not you see it passing by? its very speechlessness filling you with attention? *Numeris & Modis*, say the ancients themselves, less acquainted with it, *ineſt quædam tacita vis*. Rail at Modern Muſic; but expect not to rail, without feeling her power, as your puniſhment. Smiling at your ſcorn, in place of answer, ſhe will call for experiment; and be you ready to attend her. You hear her Melodies, and you are melted with feeling: you hear her Harmonies, and you are overcome with reverence. Your frame is overſet. Look, next, to whole audiences enraptured; tears in every eye; thrillings through every nerve. Where have I fallen? will ſhe then ask of you. Have I not excited all the feelings of the breaſt? Have I not overpowered the mind; and the audience, unable to withſtand my charms, interrupted me with an univerſal applauſe?

THE admirable Tartini, in a part of his Work, which has drawn the notice of all after-writers, has recourſe to modern Recitative, to ſupport the fame of Ancient Muſic; and from which, the testimony he gives is equally favourable to both. He had been ſpeaking of the effects of Greek Muſic, as doubtful to ſome,
because

because no remains of it have come down; but such are the ancients, adds he, who give the accounts, that it is *temerity* itself to doubt. “ Plato and Aristotle
“ need only be named: they make us bow the head,
“ in reverence. Were you next to ask, If such things
“ be possible in Nature?—I frankly answer, Yes; for
“ I myself was witness of them in many things which
“ have happened to me; and of which I shall only
“ relate one. In the fourteenth year, if I be not
“ mistaken, of the present century, in an Opera,
“ that was performed at Ancona, there was, in the
“ beginning of the third act, a line of the Recitative,
“ accompanied with no other Instrument than a Bass,
“ which excited not only in the hearers, but in us,
“ who were Professors, such and so great an emotion of
“ mind, that, on account of a visible change of colour,
“ we all looked at one another in the face. The effect
“ produced, was not tears—I remember extremely
“ well, the words were expressive of wrath—but a
“ certain coldness and freezing of the blood, which
“ actually threw the mind into disorder. Thirteen
“ times the Piece was represented, and there followed,
“ universally, the same effect; of which, the profound
“ silence, wherewith the whole audience prepared
“ themselves to enjoy the impression, was a signal
“ that

“ that went before. I was too young, to have so
“ much thought as to preserve a copy ; and now I am
“ grieved for it. That the Composer, although an
“ excellent one in his day, knew from rules, that such
“ an effect as this was to follow, I do not believe ; but
“ I believe, however, that, being a man of the best
“ taste and soundest judgment, he was led on by good
“ sense and by the words ; and had in that passage
“ accidentally coincided with Nature. And hence I
“ conclude, that, although an emotion may be begun,
“ that is no security for its being continued and brought
“ to an end. The fact is, that in small movements,
“ and for a short time, Composers may often fortu-
“ nately hit upon points of coincidence of this sort.
“ But there is no rule or science to do so, with cer-
“ tainty, when one chuses ; and much less to continue
“ it, through many movements, and for any remark-
“ able time ; and this is what I think I can advance,
“ with certainty, on the history and possibility of the
“ effects produced by the ancient Modes.” The idea
of Tartini, it may be remarked by the way, seems to
have been, that real Nature is exceedingly difficult to
be expressed, and seldom is expressed ; by far the
greater part of a Composition being something else.

M m m

What

What that something else is, remains still to be analysed.

AFTER all, were it required to decide between the Music of the ancient and modern world, apart from the state of society, I should, without hesitation, give the preference to Ancient Music. The interests of Virtue are the best interests of men; for what can be more valuable in human life, than simplicity, temperance, and piety? And what satisfaction more noble, than to diffuse these over a nation? The institutions that favour them are the best of institutions. In this view, we look with admiration at ancient Greece; and prefer its Music above all other. Among the ancients, all the Fine Arts, less or more, according to their different capacities, had Virtue for their end. They came forward to the heart. Painting and Sculpture held out Nature in a virtuous form; they clothed her with simple beauty; and they gave her a noble and chaste expression. The Architect employed Proportion and Ornament, not only to excite pleasing, but solemn ideas. The Poet and Musician were one: and they had only one object; to convey knowledge, and to inspire goodness into the mind. It seems past all doubt, that

that both the Theory and Practice of Music are exceedingly more perfect in modern times: yet still we have at last to regret, that Music, from once having been the friend of Virtue, and the companion of Philosophy; from once having been the Lesson, has now become chiefly the Amusement, of Mankind.

P O S T S C R I P T.

Concerning the Music of the South Sea Islanders; the authentic Accounts of which, in Captain Cook's last Voyage, were not published, till after the Sheets of the foregoing Volume came from the Press.

IN page 277 of the foregoing Volume, it was related, upon the faith of report, that the Musical Scale in the South Sea Islands, had, in this last Voyage, been *noted*, and found different from any yet known; but upon perusing the Voyage itself, the only passage in it, which seems to confirm that report, gives us no particular information. All we meet with upon this point, is in the description of the Friendly Islands; where, after mention is made of the Musical Reeds in use there, it is added, that the natives “seem incapable
“ of playing any Music on them, that is distinguishable
“ by our ears.” It is needless to observe, that although we may hence conclude, that this Reed-Music did actually consist of Notes with which we are unacquainted, yet that we are not enabled, from such an account as this, to form any guess about their nature.

W H I L E

WHILE there is such a silence, however, with respect to this point, and indeed to every thing whatever that is accurate in Music, we have, in the same Voyage, general accounts of Dancing and Musical Entertainments, highly deserving of our notice; it appearing, that these Entertainments were not only more refined and magnificent than yet have been met with in the savage state, but even superior to what, from former Voyages, might have been expected in those parts themselves. The continued attention and wonder which these produced, was unavoidable; for no other objects presented themselves so often and so brilliantly, from the south to the north extremities of the whole Pacific Sea; not only in the more fertile and smiling situations, but in those where the soil and the climate were of the most ungenial kind. The Tschutski, on the utmost verge of Asia, doomed to perpetual cold, agreed with the festive inhabitants of the tropical islands, in making their approaches with Songs. At an entertainment in Otaheite, the natives, it is said, were so absorbed in the pleasure which Music gave them, as to take not the least notice of our people, when they entered the assembly. The Dances were every where performed with dexterity and grace: the Music was solemn, gentle, and tender: the whole entertainments regular and grand.

grand. The European Voyagers, so cultivated and so refined, felt, in some instances, a sense of inferiority.

OF all the Arts to which these people have attained, Dancing and Music seem, by far, the highest advanced. They constitute the features that are the most refined in their character. While such was the case, while so much splendour was passing before the eye and the ear, it is remarkable, that we have not one single Note of the Music consigned to writing. And yet, we are left in little doubt, that there was more than one person in that Voyage, qualified for the task.

THIS defect, however, can be accounted for from the particular objects of such a valuable Voyage. The great purpose being Discoveries in Geography, it behoved, that other objects should be either wholly set aside, or partially taken up, according as opportunity offered, or as ideas happened to be conceived with respect to their importance. And after all, we have accounts of Music, which, however general and defective, are of such value, as to give us reason to thank those meritorious and heroic Voyagers who have communicated them.

FROM

FROM these accounts, the Music in the South Seas seems in general to be *Vocal*: Instruments appearing chiefly to be employed for the rythmical purpose of beating time. Mention indeed is made of Musical Reeds, consisting of eight, nine, or ten pieces, placed parallel to each other, and having six Notes; but we have no farther account of the Music played upon these, than that already taken notice of—that it was not “distinct—
“guishable by our ears;” nor does it appear, that they were employed on the great public occasions: from which it is probable they were confined to private or solitary performance. Flutes also are described, having three Notes, and producing a pleasing, yet simple Music; but whether this Flute-Music was played alone, or was accompanied with the Voice in unison, as probably was the case, we are not told. The Drum appears to have been the great public Instrument; and the principal people only performing upon it, shews the attention that they paid to Rythmus. Instruments in general appear to have been destined to rythmical purposes alone: insomuch, that the natives took no notice of European Instruments themselves; being much better pleased with the crack of a pistol, than with the Notes of a French Horn. In more ordinary and private cases, Time should seem to have been marked, not by
Instruments,

Instruments, but by Gestures: such as beating with the hand upon the breast, or against the thigh; and at sea, with paddles upon the sides of their canoes. And such Gestures seem always to have been employed in concert with Instruments, at their public festivities. By such various means, the most exact Time was always observed, however numerous the Performers. Above an hundred Dancers acted as if they had been one machine: displaying a performance, which, it is said, "would have met with universal applause upon an European theatre." Nothing, indeed, characterizes Savage Music, if we may give this name to that of the South Sea Islanders, more than an exact Concert of Time: to which it seems to have attained, by the surest of all means, a constant practice and an accurate discipline.

WHILE Instrumental Music is so limited, that of the *Voice* appears to be in no small state of refinement and power; being highly qualified, it is said, to express the solemn, the tender, and pathetic. In general, the Movement is slow; the Tones soft and soothing; the Melody serious and grave. And we may guess at the reason why the Music is of this cast. The ordinary life of these people is a scene of amusement. Pleasure is
their

their daily study; and Gaiety, the usual state of their minds. At their great entertainments they naturally require something of an opposite kind: something that will move, and even sadden the heart. There is a call for seriousness, solemnity, and grief. So very different is this situation of mankind, from that in which the bulk of men, immersed in business, or employed in labour, fly to the public places for relaxation and sport. While this is the general character, however, of the South Sea Melodies, we almost always read, that, although the Music in the beginning of the great festivities was slow, soft, and gentle, yet in the end it closed with the utmost possible harshness and rapidity: having thus some resemblance to a more boisterous Music, that has been already described in its place—the *Pibrachs* of the Scottish Highlanders.

WHAT next draws our notice, is the Harmony, or Music-in-Parts, that is affirmed to take place in those islands; and to be practised both in Instrumental and in Vocal Music.

THE Instrument is the Bamboo-reed, open at the top, and closed at the bottom by one of the joints. The Performers, by striking these Reeds upon the ground,

N n n

produce

produce different Notes, according to the different lengths; the Notes of one class of the Performers being all of the bass sort, while those of another single Performer yield "a tone as acute as the former were "grave:" the rest of the Band, in the mean while, singing a slow soft air, which tempers the harsh Notes of the Instruments. Although we had been accustomed, say the Voyagers, to hear the most perfect modulation of sweet sounds, yet we confessed the vast power and pleasing effect of this simple Harmony. With respect to Vocal Harmony, the women, say they, divide themselves into several parties; each of which sings "on a "different Key," which makes a very agreeable Music.

NOTHING whatever raises more our curiosity, and leaves it so unsatisfied, as these accounts. We would have wished to know particularly, what was this Harmony of the Reed-Music; but which, from the accounts, seems only to have been that of Octaves: and, above all, what were the particular Keys, and in what number, that the women sung upon. Without knowing this, we know almost nothing. I entertain, indeed, some doubts about this last fact. That several parties should sing on different Keys, such as we understand them, is hardly conceivable, without notation, or

at least without many rehearsals, and much previous study and skill. And yet there is some reason to think this may have been the case. The Editor, in a Note, asserts almost as much, upon the private authority of some of the gentlemen of that Voyage—"that, in the
" Friendly Islands, their performances were studied
" before they were exhibited in public: that they had
" an idea of different Notes being useful in Harmony;
" and that in Chorus Songs they not only produced
" Octaves to each other, according to their different
" species of Voice, but fell on Concords, such as were
" not disagreeable to the ear." Such is the mysterious state of this matter. We cannot doubt that Harmony must have been invented in all situations whatever, from casually lighting upon Concords, and groping about for others; and may have arisen here, as well as elsewhere, from such beginnings: but still these accounts of Harmony among the South Sea Islanders, seem hardly compatible with their history in many other respects. Yet, after all, we must admit, upon the faith of the Voyagers, that Harmony exists; in some degree, among these people, and possibly a considerable one: a circumstance which throws lustre upon them, compared with many other nations, so much farther advanced in the other arts of civilization.

BESIDES Melody and Harmony, express mention is made of *Recitative*; and that said to have been truly musical. Sentences were often, at the public entertainments, recited in a musical tone; the Performers expostulated in a kind of Stanza or Recitative; and were found, on some occasions, to deliver themselves “with
“an air so graceful, as might put to the blush our
“most applauded Performers.”

MUSIC of every kind seems always to have been accompanied here with Poetry or Words; for although the term *Air* is sometimes used, there is no reason to think that Music was ever in a state disjoined from Poetry. The Dances and Music, however striking, do not appear to have taken the attention of the natives off from the Words.—“We did not understand what was
“spoken,” say the Voyagers, “which was a great loss:
“for the spectators seemed as much struck with that, as
“with the motions.”

SUCH are the great Entertainments in the South Sea Islands; of a dramatic kind; and consisting of Music, Dance, and Poetry, united. Besides the numerous body of Performers, composed of Dancers, Singers, and Reciters, divided into bands, there is a Chorus mentioned,

mentioned, consisting sometimes of seventy Performers; occupying the middle space, and directed by a leader. Four great Dances, as they are called, of this kind, are described following one another, with the Chiefs at their head, and lasting from eleven till three o'clock of the day. And in these, it is said, that not only the strictest regularity and concert took place over the whole, but a gracefulness and ease not to be described.

YET we leave this shining theatre of the savage world, without having as yet received sufficient information concerning it. We are much indebted to those Voyagers, who have furnished us with the above accounts; but we look still for more perfect light, from others, who, from like generous motives, may yet visit those distant regions of the earth.

END OF THE FIRST VOLUME.,

